SUBANDHU'S

Vasavadatta A SANSKRIT ROMANCE



LOUISHORM

This romance is one of the best examples of the artificial and ornate style in Sanskrit prose. The title is derived from that of a long lost drama by Bhāsa, the Svapnavāsavadattā. What we have in Subandhu is an exercise in style applied in descriptions of mountains, river, stream, the valour of the prince, the beauty of the heroine, and the strife of the contending armies, whose struggle led to the loss of the princess, who unwittingly trespassed into the garden of an ascetic and was cursed by him with the customary injustice of his kind to become a stone. Of serious characterizanothing there is whatevere Subandhu's own claim is that he is a storehouse of cleverness in the composition of works in which there is a pun in every syllable, and this is carried out in prose with occasional verses interspersed and with an introduction in verse.

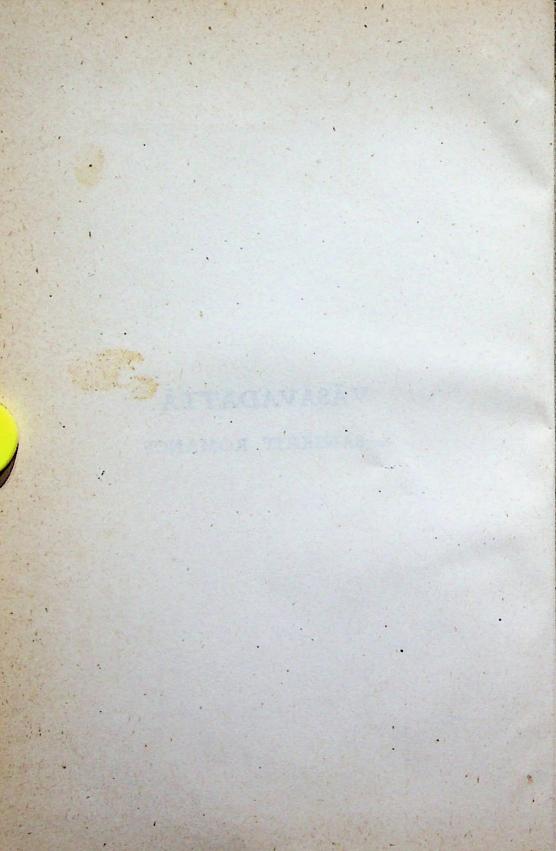
Subandhu's translator has generously —and not without justice—claimed for him a true melody in the long rolling compounds, a Sesquipedalian majesty which can never be equalled except in Sanskrit, a lulling music in the alliterations, and a compact brevity in the paronomasias which are in most cases veritable gems of terseness and twofold appropriateness. Besides the translation. the volume also contains, the transliterated text of the South Indian recension, which differs to a noteworthy degree from that of Hall, and a bibliography. The relations of the Sanskrif romance to the occidental, especially the Greek, has also been discussed in the introduction, and the notes include parallels of incidents in modern India and other folk-tales, as well as points of resemblance with other Sanskrit romance.



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VĀSAVADATTĀ A SANSKRIT ROMANCE



VĀSAVADATTĀ

A SANSKRIT ROMANCE

BY

SUBANDHU

TRANSLATED, WITH AN INTRODUCTION AND NOTES, BY

LOUIS H. GRAY, Ph.D.

MOTILAL BANARSIDASS
DELHI :: VARANASI : PATNA

1962

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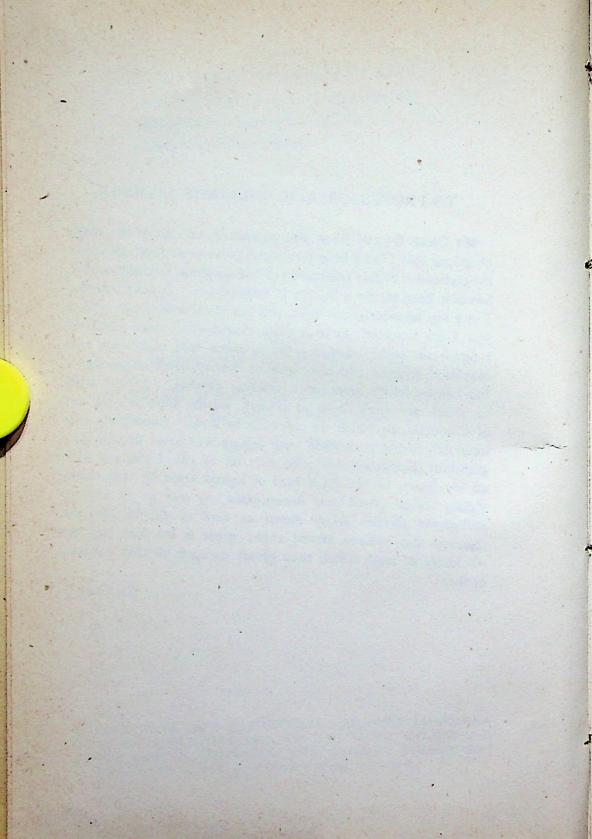
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TO PROFESSOR A. V. WILLIAMS JACKSON

MY DEAR GURU-That you consented, on one of the many occasions that I have been privileged to be your guest, to accept the dedication of this translation of India's oldest formal romance, has ever been to me a source of keenest joy. It is to you that I owe my knowledge of India and her sister land, Iran; and to you I am indebted, as to a guru indeed-that word which no tongue can truly translate-for so much that makes for true manhood, without which, as without charity, mere knowledge is but 'as sounding brass, or a tinkling cymbal.' I have tried to make my work, here as always, worthy both of you and of Columbia, to which we are each so loyal. Generously you have helped me, even when your leisure was most limited, and gratefully I acknowledge your aid; for of you I can say with all my heart, as the Irish host of legend cried to their hero, Cáilte, Adrae buaid ocus bennachtain; is mor in fis ocus in faillsiugud firinde doberi duind ar cach ní fiarfaigther dit, 'Success and benison attend thee; great is the lore and the disclosure of truth which thou givest us upon all that is asked of thee!'

L. H. G.



PREFACE

THE precept of Horace, nonum prematur in annum, has been more than obeyed in this volume, for it was on November 3, 1901, that I began the translation of the Vāsavadattā. that day Subandhu's romance has never been long absent from my thoughts, although many practical exigencies, some of them not wholly agreeable to a scholar, have forced me again and again to lay the task aside, often for six months at a stretch. Yet these clouds, too, have had their silver lining, for not only has my work thus had time to ripen, but much has appeared bearing on the novel during these intervals, or has been called to my attention by friends. The first draft of the translation was, for example, almost completed when, in March, 1903, Dr. George C. O. Haas noted for me an entry in a catalogue of Stechert, of New York, which enabled me to purchase a copy of the edition of the Vāsavadattā printed in Telugu script at Madras in 1862. This necessitated a renewed study of the text in comparison with the edition of Hall, and ultimately led me to include a transliteration of the 'southern' recension in my work, together with the variants Some of these would have been of all the other editions. inaccessible to me, had it not been for the courtesy of the India Office, which, at the instance of Mr. F. W. Thomas, its librarian, most generously loaned me the texts I needed, so that I might use them at leisure in my own study.

Excepting the blank-verse renderings of the few Sanskrit stanzas of the Vāsavadattā, I have sought to make the translation as literal as the English language would permit, and throughout I have spared no pains to facilitate reference to the original text, as well as to explain each allusion that I could elucidate. In the latter regard I have considered others than professed Sanskritists, for I have ventured to hope that some copies of the work may

fall into the hands of students of literature, who may here find points of similarity to, or divergence from, the writings to which their special attention may be directed. I dare not flatter myself that I have invariably hit the true meaning of the original, for there are passages which repeated study, through these eleven years, has failed to solve to my own complete satisfaction. But even for this I scarcely grieve, for, like Propertius, I feel,

Quod si deficiant uires, audacia certe Laus erit: in magnis et uoluisse sat est.

And if the cruces that have baffled me shall be solved by other minds, none will feel greater joy in their success than I.

It is with a feeling almost akin to regret that I lay down my pen. Perhaps to me the Vāsavadattā has deeper associations than to almost any one else who has laboured on it. In hours of bitterness and sorrow it has helped me to forget; and it has heightened the pleasure of happy days. With all its faults, I love it; possibly I have even been so blind as to reckon its failings virtues; possibly, too, the innate Anglo-Saxon sympathy for the 'under dog' has made me only the more determined in its praise. Is it worth while, or not? As the Arabs say, Allāhu a'lamu, 'God best knows (and man can't tell).'

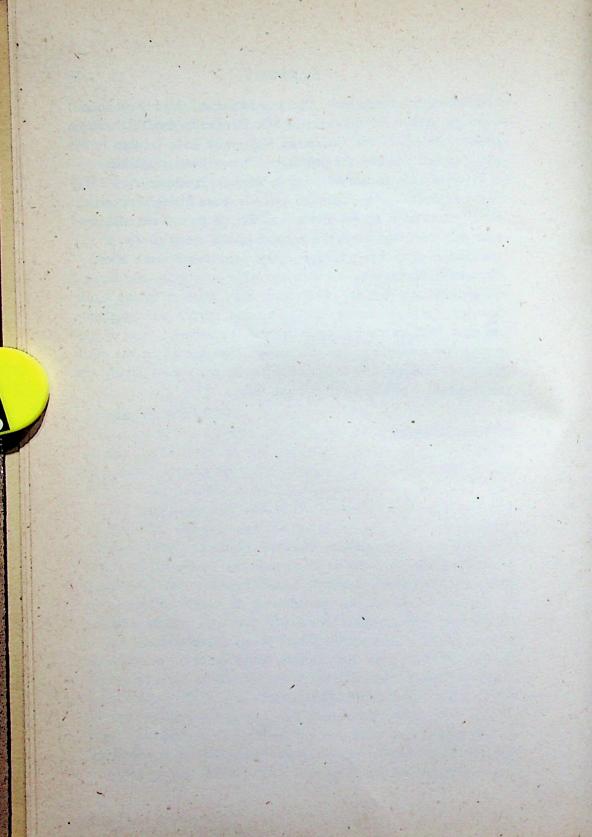
I am happy to have had, in my work, the assistance of many friends—Mr. Thomas and Dr. Haas, to whom I have already alluded; others to whose courtesies reference will be made in the course of the book—Dr. George A. Grierson, Professor Theodor Zachariae, Mr. Richard Hall; Professor Washburn Hopkins, whose notes aided in introducing me to the mysteries of Grantha script; Professor Charles R. Lanman, who enabled me to use the Harvard copy of Hall's edition until I could procure my own—a courtesy which had already been accorded me for a year previous by the library of the Deutsche Morgenländische Gesellschaft; Mr. T. K. Balasubrahmanya, who replied in full to my queries concerning the 'southern' text; and Mr. G. Payn Quackenbos, who called my attention to the reference to Subandhu in the Subhāṣitaratnabhāndāgāra, while to Dr. Charles J. Ogden I am indebted for a number of helpful suggestions and

corrections, particularly in the Introduction. In a very special way my thanks are due also to Mr. Alexander Smith Cochran, whose interest in the Columbia University Indo-Iranian Series has rendered possible the printing of this particular volume.

My gratitude to my friend and teacher, Professor A. V. Williams Jackson—here editor as well—is more fittingly expressed elsewhere within these covers. Suffice it to say that he read with me word by word the second of the three drafts of this translation, and that wellnigh every page bears some token of his careful scholarship. And to one other—my wife—my deepest obligations are due for whatsoever may be best in my work. She has subjected every line to a most minute and unsparing revision, besides taking upon herself the arduous task of preparing my manuscript for the press. Her interest in the work has never faltered, and to her criticism, at once most kindly and most severe, I owe more than I can tell.

LOUIS H. GRAY.

NOVEMBER 25, 1912.



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ABBREVIATIONS

ad loc. = (ad locum), on the passage.

apud = in.
bis = twice.
cf. = compare.

EI. = Epigraphia Indica.

H. = Hall's edition of the Vasavadatta.

IA. = Indian Antiquary.
Introd. = Introduction.

JAOS. = Journal of the American Oriental Society.

JASBe. = Journal of the Asiatic Society of Bengal.

IRAS. = Journal of the Royal Asiatic Society.

JRASBo. = Journal of the Royal Asiatic Society, Bombay Branch.

KZ. = Zeitschrift für vergleichende Sprachforschung auf dem

Gebiete der indogermanischen Sprachen, ed. A. Kuhn

and others.
= (loco citato), at the place previously cited.

M. = edition of the Vāsavadattā in Telugu script printed at Madras in 1862.

No. = number.

l.c.

n. p. = no place of publication given.

op. cit. = (opus citatum), the work previously cited.

pp. = pages.

S. = edition of the Vāsavadattā printed at Srirangam in 1906-1908.

sqq. = (sequentes), following.

s.v. = (sub verbo) under the word.

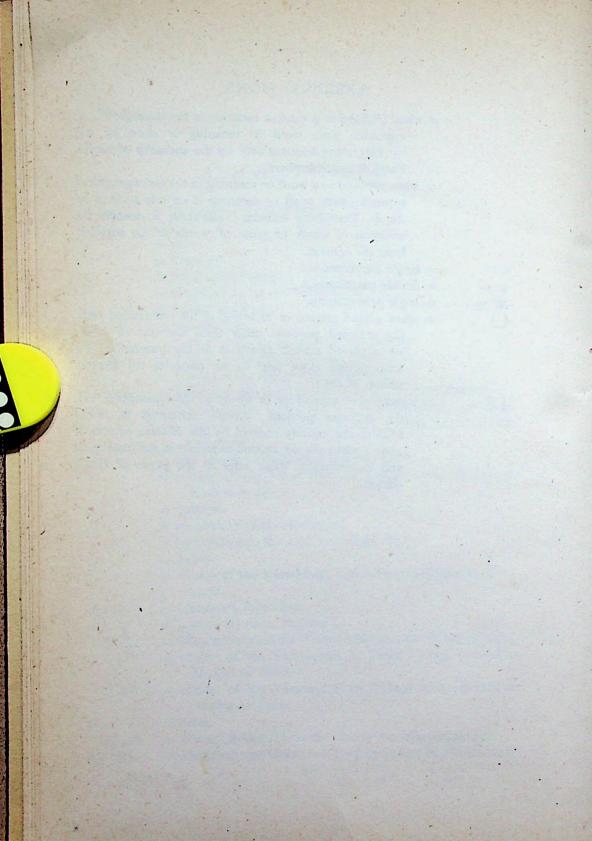
SWAW. = Sitzungsberichte der Wiener Akademie der Wissenschaften. = edition of the Vāsavadattā in Telugu script printed at Madras in 1862.

Tel. ed. 61 = edition of the Vāsavadattā in Telugu script printed at Madras in 1861.

v. = verse.

WZKM. = Wiener Zeitschrift für die Kunde des Morgenlandes. ZDMG. = Zeitschrift der Deutschen Morgenländischen Gesellschaft.

- when prefixed to a word or meaning in the lexicographical appendix, such word or meaning is cited by the St. Petersburg lexicons only on the authority of native Sanskrit lexicographers.
- when prefixed to a word or meaning in the lexicographical appendix, such word or meaning is entirely omitted by the St. Petersburg lexicons; elsewhere it denotes the omission of words or parts of words to be supplied from the context.
- = single paronomasia.
- ≪ ≫ = double paronomasia.
- - when placed around or in words of the transcribed text, the enclosed portions differ from the text of Hall; when placed around numerals in the translation and transcription, these refer to the pages of the Madras edition of 1862.
- [] = when placed around or in words of the transcribed text, the enclosed portions, though contained in Hall's edition, are entirely omitted by the Madras edition of 1862; when placed around numerals in the translation and transcription, these refer to the pages of Hall's edition.



INTRODUCTION

Title. The title of the Vāsavadattā of Subandhu, the oldest romantic novel in India, seems to be derived from that of a long lost drama by Bhāsa,1 the Svapnavāsavadattā, or 'Dream-Vāsavadattā' (for compounds of this type cf. Wackernagel, Altindische Grammatik, 2. 1. 244-245, 250-253, Göttingen, 1905). dream as a novelistic device in India first occurs in Subandhu (see below, p. 28); though in the drama it is found in the first act of the Viddhaśālabhañjikā and the third of the Karpūramañjarī (both written by Rājaśēkhara, who was acquainted with Bhāsa's work), as well as in the first of Viśvanāthabhatta's Sringāravāţikā (Catalogue of the Sanskrit Manuscripts in the Library of the India Office, 7, 1618, London, 1904). In the fifth act of Bhāsa's Svapnavāsavadattā the hero, King Vatsarāja, sleeping, dreams of his love Vāsavadattā, who enters, disguised as an attendant of the queen, but who, he thinks, has been burned to death at Lāvānaka (cf. svapnavāsavadattasya dāhakō, 'the conflagration of the "Dream-Vāsavadattā"' [Rājaśēkhara, cited in the Sūktimuktāvalī (see Peterson and Durgāprasāda, Subhāṣitāvali of Vallabhadēva, Introd., p. 81, Bombay, 1886)], and Bhasa's epithet jalanamitta, 'friend of fire,' in Gaüdavaha. v. 800), this being employed both in the famous fire-scene in the fourth act of the Ratnāvalī (first half of the seventh century) and in the Tāpasavatsarāja (before the second half of the ninth century; see the analysis by Hultzsch, in Nachrichten von der königlichen Gesellschaft der Wissenschaften zu Göttingen, 1886, pp. 224-241). Not only was the fire-scene thus borrowed from Bhāsa by later dramatists, but from him, it may be conjectured. came, at least in literary form, the entire story of Vasavadatta and Udayana, or Vatsarāja, as given in the Ratnāvalī, Priya-

¹ On Bhasa, sec, in general, Hall, 'Fragments of Three Early Hindu Dramatists,' in [ASBe. 28. 28-29; Lévi, Théatre inaien, 1. 157-160, 2. 31-32, Paris, 1890.

darśikā, and Tāpasavatsarāja,1 the ultimate source probably being the lost Brhatkathā. With the Vāsavadattā of these latter works Subandhu's heroine has only her name in common, nor is any other story concerning her known to exist in Sanskrit literature (cf. Krishnamachariar, Introd., pp. 48-50; Lacôte, Essai sur Gunādhya et la Brhatkathā, pp. 15-16, Paris, 1908). Though sleeping on the stage is forbidden by Sanskrit dramaturgy, the hero of the Svapnavāsavadattā dreams of the heroine, an episode imitated, I would suggest, by Rājaśēkhara in his Viddhaśālabhañjikā and Karpūramañjarī. In similar fashion Subandhu seems to have derived from this play 2 both the dreamepisode and the name of his heroine, who was indeed a 'dream-Vāsavadattā'; and it would then appear that he invented the remainder of the romance. This is also the opinion of Krishnamachariar (Introd., pp. 48, 50), who suggests, however, that Subandhu may have adapted some old wives' tale.

Author. The author of the Vāsavadattā was the only Subandhu to win for himself a name in Sanskrit literature, unless exception be made in favour of Subandhu, son of Gōpāyana or Lōpāyana, who, according to the Sarvānukramanī (ed. Macdonell, p. 19, Oxford, 1886), was one of the four authors of Rig-Veda 5. 24 (cf. the legend concerning him in Brhaddēvatā, 7. 84–102, ed. and tr. Macdonell, Cambridge, Mass., 1904). The name, however, occurs with tolerable frequency in Sanskrit (cf. Böhtlingk and Roth, Sanskrit-Wörterbuch, 7. 1086, St. Petersburg, 1875), and it would even seem to be found, under the form Šu-ba-an-di, or Šu-ba-an-du, in one of the Tell-el-Amarna Tablets, dating approximately from the fourteenth or fifteenth century B. C. (Winckler, Thontafeln von Tell-el-Amarna, Nos. 224–229, Berlin, 1896).

¹ To this list Krishnamachariar (Introd., p. 37) adds the lost drama *Udayanacarita* (cf. Lévi, *Théatre indien*, 1. 92; 2. 39, Paris, 1890; Schuyler, *Bibliography of the Sanskrit Drama*, p. 90, New York, 1906).

² In May, 1910, the Svapnavāsavadattā and nine other dramas of Bhāsa were discovered near Padmanābhapura by Gaṇapati Śāstrī, who later found another manuscript containing, among other plays, a second copy of the Svapnavāsavadattā. These dramas were edited, after this introduction was already in type, in the Trivanarum Sanskrit Series.

Sanskrit References to Subandhu. References in Sanskrit literature and inscriptions to our Subandhu (whose date is discussed below, pp. 8-11) are but scanty. By far the most important allusion is contained in the eleventh stanza of Bāṇa's introduction to his Harṣacarita (seventh century):

kavīnām agalad darpō nūnam vāsavadattayā śaktyē "va pānduputrānām gatayā karnagōcaram,

'verily, the pride of <poets> melted away through the « Vāsava-dattā coming to their ears » even as the pride of the <sages> melted away through the Pāṇḍavas' « Indra-given spear coming nigh Karṇa ».' Bāṇa is also supposed to allude to the Vāsava-dattā when, in the twentieth stanza of his introduction to his Kādambarī, he declares his new work to be iyam atidvayī kathā, 'this story surpassing the two,' these being, according to the commentator, the Vāsavadattā and the Bṛhatkathā. About a century later Vākpati, the author of the Prakrit historical poem Gaiiḍavaha, wrote (v. 800), in describing himself:

bhāsammi jalaņamittē kantīdēvē a jassa rahuārē sobandhavē a bandhammi hāriyandē a āṇandō,

'in Bhāsa—the friend of fire—in the author of the Raghu (vaṇṣśa)—that lord of beauty—in Subandhu's work, and in that of Haricandra is his delight.' In Kavirāja's Rāghavapāndavīya, which dates from about 1200 A.D., occurs the stanza (1.41):

subandhur bāṇabhaṭṭaś ca kavirāja iti trayah vakrōktimārganipuṇāś caturthō vidyatē na vā,

'Subandhu, Bāṇabhaṭṭa, and Kavirāja—these three be skilful in the path of ambiguity²; a fourth there is not found.' The

This verse is interpolated at the end of the Vāsavadattā by the Telugu and Grantha editions, and Krishnamachariar (Introd., pp. 38-39) implies that it may have been written by Subandhu and later have found its way into the Harzacarita. His theory is to me untenable. On the use of the signs (), etc., see p. 17.

On vakrāki see Sāhityadarpaņa, No. 641; Appayyadīkṣita, Kuvalayānandakārikā, 1. 158-159; Aānyaprakāša, tr. Jhā, pp. 181-182, Benares, 1898; Bernheimer and Jacobi, in ZDMG. 63. 797-821; 64. 130-139, 586-590, 751-759; 65. 308-312. Subandhu is also mentioned immediately before Bāṇa in the Sarasvatīkanthābharaņa according to Müller, India, What can it Teach us?, p. 331, note 5, London, 1883, but 4 have not been able to find the reference.

twelfth-century Śrīkanthacarita of Mankha contains the stanza (2. 53):

mēņthē svardviradādhirōhiņi vasam yātē subandhāu vidhēļ sāntē hanta ca bhāravāu vighatitē bāņē viṣādaspṛsaḥ vāgdēvyā viramantu mantuvidhurā drāg dṛṣṭayas cēṣṭatē siṣṭaḥ kascana sa prasādayati tāṇ yadvāṇisadvāṇinī,

'Mēṇṭha having mounted the elephant of the sky [i.e., having died], Subandhu having yielded to the will of destiny, Bhāravi, alas, being at rest, and Bāṇa being broken, let the reason-reft glances of the sorrow-stricken goddess of speech [Sarasvatī] quickly find repose; for any one left that bestirreth himself doth win her, to whose voice she is a goodly dancer.' Two centuries later, Śārṅgadhara, quoting Rājaśēkhara (cf. above, p. 1), who flourished about 900 A.D., in his Paddhati (cf. Aufrecht, 'Ueber die Paddhati von Çārṅgadhara,' in ZDMG. 27.77; Śārṅgadharapaddhati, ed. Peterson, I. No. 188, Bombay, 1888), made the citation:

bhāsō rāmilasāumilāu vararuciļi śrīsāhasānkah kavir mēņļhō bhāravikālidāsataralāh skandhah subandhuś ca yaḥ daṇḍī bāṇadivākarāu gaṇapatiḥ kāntaś ca ratnākaraḥ siddhā yasya sarasvatī bhagavatī kē tasya sarvē 'pi tē,

Bhāsa, Rāmila, Sāumila, Vararuci, the poet Sāhasānka, Mēntha, Bhāravi, Kālidāsa, Tarala, Skandha, and Subandhu, Daṇḍin, Bāṇa, Divākara, Gaṇapati, and the charming Ratnākara,—what are all they to him by whom the exalted Sarasvatī is possessed '? Rājašēkhara also refers to Subandhu in the following stanza quoted by Aufrecht (ZDMG. 36. 366) from the Saduktikarṇāmṛta (cf. also Peterson and Durgāprasāda, Subhāshitāvali of Vallabhadeva, Introd., p. 57, Bombay, 1886; Krishnamachariar, Introd., p. 41):

subandhāu bhaktir naḥ ka iha raghukārē na ramatē dhṛtir dākṣīputrē harati haricandrō 'pi hṛdayam viśuddhōktiḥ śūraḥ prakṛtimadhurā bhāravigiras tathā "py antarmōdam kam api bhavabhūtir vitanutē, 'in Subandhu is our delight; who rejoiceth not in the author of the Raghu(vanisa) ? satisfaction delighteth in the son of Dākṣī²; even Haricandra joyeth the heart; of faultless diction is Śūra³; the words of Bhāravi are delightsome in theme; Bhavabhūti doth infuse an inward pleasure.' Krishnamachariar also cites an allusion to the author of the Vāsavadattā in Abhinavabhaṭṭabāṇa's Vīranārāyaṇacarita (l.c.):

pratikavibhēdanabāņah kavitātarugahanaviharanamayūrah sahrdayalōkasubandhur jayati śrībhatṭabāṇakavirājah,

'victorious is the noble Bhaṭṭabāṇa, king of poets, an arrow [or, "a Bāṇa"] for piercing hostile poets; a peacock [or, "a Mayūra"] for wandering through the forest of the trees of poetry; a goodly kinsman [or, "a Subandhu"] for all connoisseurs.' An anonymous citation in the modern anthology Subhāṣitaratnabhāṇḍāgāra (ed. Parab, 3 ed., p. 56, Bombay, 1891) runs:

māghas coro mayūro muraripur aparo bhāravih sāravidyah srīharsah kālidāsah kavir atha bhavabhūtyāhvayo bhōjarājah srīdandī dindimākhyah srutimukuṭagurur bhallaṭo bhaṭṭabāṇah khyātās cā 'nyē subandhvādaya iha kṛṭibhir visvam āhlādayanti,

'Māgha, Cōra, Mayūra, Mura's second foe (Murāri), Bhāravi in climax learned, Harṣa, Kālidāsa, and also the poet named Bhavabhūti, Bhōjarāja, Daṇḍin (hight "the Drum"), Bhallaṭa weighty with the diadem of fame, Bhaṭṭabāṇa, and other renowned ones, such as Subandhu, here on earth rejoice the universe with their compositions.'

In the latter part of the sixteenth century, Ballāla, in his Bhōjaprabandha, which he set forth as a history of Bhōja, who ruled at Dhārā (the modern Dhār) in the eleventh century, mentioned Subandhu, according to some manuscripts, as one of the thirteen principal members of the host of five hundred literati who graced the royal court (cf. Wilson, Works, 5. 174, London, 1865; Hall, Introd., p. 7, note 1); but the list varies so extremely in the different manuscripts of the Bhōjaprabandha.

¹ Kālidāsa. ² Pāṇini.

See Aufrecht, Catalogus Catalogorum, 1. 660, Leipzig, 1891.

that little stress can be laid upon it, especially in view of the legendary character of the work as a whole. Finally, mention should also be made, for the sake of completeness, of an apparent allusion to the Vāsavadattā in Daṇdin's Daśakumāracarita (ed. Godabole and Parab, p. 110, lines 11-12, Bombay, 1898): anurūpabhartṛgāminīnām ca vāsavadattādīnām varṇanēna grāhayā 'nuśayam, 'and make her repent by a description of Vāsavadattā and others who gained suitable husbands.' This clearly refers, however, to the well-known story of Vāsavadattā and Udayana (see above, p. 2); and it is equally impossible that the vāsavadattām adhikṛtya kṛtō granthaḥ mentioned in the Vārttika (probably third century B.C.) on Pāṇini, 4. 3. 87, should be connected in any way with Subandhu's romance.

It should also be noted that Narasimha Vāidya, one of the glossators of the Vāsavadattā, says: kavir ayam vikramādityasabhyah. tasmin rājñi lökāntaram prāptē ētan nibandham kṛtavān, this poet [Subandhu] was a retainer of Vikramaditya. When this king attained the other world, he [Subandhu] composed this work' (Hall, Introd., p. 6, note). Hall's manuscript D, moreover, which belongs to what I may tentatively call the 'South Indian recension' of the Vāsavadattā (see below, p. 38), terms Subandhu 'the son of Vararuci's sister' (śrīvararucibhāginēya), Vararuci himself being, as is well known, one of the 'nine gems' of Vikramāditya's court, flourishing at least later than the fifth century (Bloch, Vararuci und Hemacandra, p. 13, Gütersloh, 1893; cf. Macdonell, History of Sanskrit Literature, p. 324, London, 1900). Hall denies that Subandhu was Vararuci's nephew (Introd., pp. 6-7), but it is possible that the tradition contains a larger element of truth than is often supposed (cf. Wilson, Works, 5. 177, London, 1865). It is, at all events, echoed by the Bhojaprabandha,—whatever be the value assigned to such testimony-which associates Subandhu and Vararuci in the passage already referred to.

Inscriptions of India mention Subandhu only once to my knowledge. This single instance is a Canarese record of 1168 A.D., found at Balagami (Rice, Mysore Inscriptions, p. 111,

Bangalore, 1879), which contains the words: 'In śabda a Pāṇini paṇḍita, in nīti Bhūṣaṇācārya, in nātya and other bharata śāstras Bharatamuni, in kāvya Subandhu, in siddhānta Lakulīśvara, at the feet of Śiva a Skanda adorning the world, thus is Vāma Śaktiyati truly described.' The only additional information thus gained is that by the twelfth century his fame had spread to southern India.

Subandhu's Allusions to Sanskrit Literature. If Subandhu is thus recognised but sparingly and indefinitely in the literature and epigraphy of his native land, he is himself most generous in alluding to the productions of other authors. The majority of his references, however, cast little light upon his date, for no real conclusions can be drawn from his mention of the Brhatkatha (ed. Hall, pp. 110, 147), the Kāmasūtra (ed. Hall, p. 89), the Chandoviciti section of the Bharatīyanātyaśāstra (ed. Hall, pp. 94, note, 119, 235), the Mahābhārata and Harivamśa (ed. Hall, pp. 21, 27, 93, 234, 254; on Subandhu's indebtedness to the Mahābhārata see Cartellieri, 'Das Mahābhārata bei Subandhu und Bāṇa,' in WZKM. 13. 57-74), the Rāmāyaṇa (ed. Hall, p. 234), the Upanisads (ed. Hall, p. 235), and the Mīmāmsā and Nyāya philosophies (ed. Hall, pp. 93, 235, 297), any more than we can derive any definite conclusions from his general and hostile mention of the Buddhists (ed. Hall, pp. 144, 179, 235, 255, 297 bis) and Jains (ed. Hall, pp. 93, 187, 297; cf. on these allusions to the Buddhists and the Jains Telang, 'Subandhu and Kumārila,' in FRASBo. 18. 150-159).1

It has been held, on the basis of Śivarāma's commentary, that the words bāuddhasangatim ivā 'lamkārabhūṣitām, 'decked with (adornments) as an assembly of Buddhists is decked with the (Alamkāra)' (ed. Hall, p. 235), refer to the Bāuddhasangatyalam-kāra of Dharmakīrti (cf., in general, on Dharmakīrti, Pathak, 'Dharmakīrti and Śamkarāchārya,' in FRASBo. 18. 88-96, and

¹ Reference should also be made, in this connexion, to the allusions collected in Krishnamachariar's Introduction, received after these lines were written, to other Sanskrit literature, especially the *Mahābhārata* and *Rāmāyaṇa*, as well as to religion and philosophy (pp. 22-24, 27-28).

the criticism of Telang, ib. 18. 148-150). Since, however, Dharmakīrti is described by I-Tsing, who travelled in India in 671-695 A.D., as among those 'of late years' (Record of the Buddhist Religion, tr. Takakusu, p. 181, cf. p. lviii, Oxford, 1896); and since Tāranātha (Geschichte des Buddhismus in Indien, tr. Schiefner, pp. 184-185, St. Petersburg, 1869) makes him a contemporary of the Tibetan king, Srong-btsan-sgam-po, who died about 650 A.D. (Duff, Chronology of India, p. 53, Westminster, 1899), Lévi ('La Date de Candragomin,' in Bulletin de l'École d'Extrême-Orient, 1903, p. 18; cf. Kern, Manual of Indian Buddhism, p. 130, note 11, Strassburg, 1896) is doubtless right in denying that Subandhu makes any allusion to Dharmakīrti's activity (for an opposing view see Krishnamachariar, Introd., p. 32).

This leaves but a single literary allusion in the Vāsavadattā which can in any way be construed as casting light on the date of the romance. The reference in question is nyāyasthitim ivō 'ddyōtakarasvarūpām, 'crevealing her beauty' as the permanence of the Nyāya system has its (form from Uddyōtakara)' (ed. Hall, p. 235). Since we know that Uddyōtakara wrote his Nyāyavārttika to refute the heterodox (i.e., Buddhist) views of Dignāga, who flourished between 520 and 600 A.D. (Kern, op. cit. p. 129; Müller, Six Systems of Indian Philosophy, p. 477, London, 1899), it is obvious that Uddyōtakara, to whom Subandhu so unmistakably refers, can not have lived before the latter part of the sixth century. It is, therefore, certain that the Vāsavadattā can not be prior to the late sixth century of our era.

The Date of Subandhu. There is but one allusion in Subandhu's romance itself which can be interpreted as referring to a historical event. This is the tenth introductory stanza:

sā rasavattā vihatā navakā vilasanti carati nō kaņ kaļ ¹ sarasī 'va kīrtišēṣaṃ gatavati bhuvi vikramādityē,

'(moisture) is destroyed, «cranes sport not», «the heron fares not forth»; yea, (eloquence) is destroyed, «new-comers make

¹ The theory of Mazumdar (JRAS. 1907, pp. 406-408), that the kan kah of this stanza involves an allusion to a Kanka dynasty, must be regarded as not proven.

disport», «who devours not whom»?—for Vikramāditya, like a lake, hath passed away on earth.' This has been taken, particularly by Hall (Introd., p. 6), to imply that Subandhu 'lived long posterior to the great Vikramāditya of Ujjayinī.' Although some deny that this monarch, about whom cluster so many legends, ever existed (see, for example, Macdonell, History of Sanskrit Literature, pp. 323-324, London, 1900), such a view can scarcely be supported, and there is good reason to believe him to be identical with Candragupta II, who reigned from about 374 to 413 (Smith, Early History of India from 600 B.C. to the Muhammadan Conquest, 2 ed., pp. 275-283, Oxford, 1908). It would be most tempting, so far as the special problems of the Vasavadattā are concerned, could one accept the view, argued with great learning by Hoernle ('Some Problems of Ancient Indian History,' in FRAS. 1903, pp. 545-570, and 'The Identity of Yaśodharman and Vikramāditya, and some Corollaries,' ib. 1909, pp. 89-144; against this Fleet, 'Dr. Hoernle's Article on Some Problems of Ancient Indian History,' ib. 1904, pp. 164-166, and Smith, 'The Indian Kings named Śilāditya, and the Kingdom of Mo-la-p'o,' in ZDMG. 58. 787-796), that Yaśodharman (on whom see also Smith, op. cit. pp. 301-302), whom he identifies with the great Vikramāditya, 'founded his Mālava empire about 533 A.D., and reigned up to about 583 A.D.' Hoernle accordingly dates Subandhu in the second half of the sixth century, and holds that the Vāsavadattā was written before 6c6-612, the latter year being that of Harsa's coronation. Attractive as is this hypothesis, I am compelled to admit that it can scarcely be used to determine the date of Subandhu, the whole evidence of Indian history being against it.

The period following the death of Vikramāditya is described in the stanza quoted above as one of degeneration, and there may be a covert allusion to the same (or a similar) evil state of affairs in the phrase navanrpaticittavrttibhir iva kulyāpamānakārinībhir, 'as the disposition of new monarchs causes dishonour to the honourable' (ed. Hall, p. 220). Hoernle, holding that Vikramāditya's successor was his son Śīlāditya, who was dethroned

by his enemies (probably about 593 A.D.), being 'replaced in the kingdom of his father' (probably before 604 A.D.) only by the aid of the Hun, Pravarasena II of Kashmir (Rajatarangini 3. 330), has evolved a most ingenious theory which I was long inclined to adopt. Sīlāditya is, on this hypothesis, described as not only unfortunate, but cruel, as evidenced by his execution of the Māukharī Grahavarman, king of Kanauj, and the brutal fettering and imprisonment of the dead monarch's young wife, Rājyaśrī (Harşacarita, tr. Cowell and Thomas, p. 173, London, 1897); and as unpatriotic, this being shown by his acceptance of assistance from non-Aryan Huns. Despite his restoration by Pravarasēna, the reign of Śīlāditya, who, Hoernle maintains, succeeded his father, Vikramāditya, about 583 A.D., came to a disastrous end in 606 (or 605), when he was utterly defeated by Rajyavardhana II, the brother of the famous Harsavardhana who is the hero of the Harsacarita. Harsavardhana himself succeeded to the throne of Thanesar in 606, when Rajyavardhana was treacherously slain by the Gauda king, Śaśanka, and reigned until 648 (on Harsavardhana, in general, cf. Ettinghausen, Harşa Vardhana, empereur et poète de l'Inde septentrionale, Paris, 1906).

While holding this theory, I gave to it the pleasing embellishment of an hypothesis, without real basis, that the dynasties to which Vikramāditya and Harṣavardhana belonged were rivals, and that Bāṇa was the faithful eulogist of Harṣavardhana exactly as Subandhu was loyal to Vikramāditya. Since, moreover, Bāṇa's monarch had been victorious over the degenerate son of Subandhu's royal patron, I deemed that Bāṇa had deliberately set out to surpass Subandhu, so that Harṣavardhana's court might excel Vikramāditya's in literature as well as in arms. Thus, there would have been a deeper motive for Bāṇa to write the Harṣacarita than the mere incentive of literary emulation which is generally ascribed to him.

History does not sustain this elaborate figment, which I have recorded mainly to keep others from possible pursuit of a false clue. Not only was Vikramāditya not identical with Yaśodharman,

as already noted, but Śīlāditya was the very reverse of a cruel monarch (Smith, Early History of India from 600 B.C. to the Muhammadan Conquest, 2 ed., p. 306, Oxford, 1908). If one were to stress the theory of rivalry both in letters and in war, one might suppose that Subandhu was a courtier either of Śaśānka of Gāuḍa or of Dēvagupta of Eastern Mālava (cf. Ettinghausen, op. cit. pp. 36-38, 148), both of whom were ignoble in character. But of this there is not the slightest evidence; and even if the name of the father of either of them was Vikramāditya (a most improbable hypothesis), that would give little point to Subandhu's stanza, which plainly alludes to the famous Vikramāditya, and is, therefore, only a conventional harking back to happy times long past. In determining the date of the Vāsavadattā I am forced to consider the lines under discussion as utterly valueless.

While the sole known basis for assigning a terminus a quo to the composition of Subandhu's romance is, as we have seen, the allusion to Uddyōtakara, who probably flourished in the latter half of the sixth century, the terminus ad quem is almost certainly the date of Bana's Harşacarita. This romance, which was left unfinished by its author, ends abruptly with the rescue of Rājyaśrī, the sister of Harsavardhana and widow of Grahavarman (i. e. 607, or 606), though Harsa had reigned several years when Bāṇa wrote (Harṣacarita, tr. Cowell and Thomas, pp. 75-76, London, 1897). The precise date of composition of Bāṇa's second romance, the Kādambarī, is unknown; but, as Bāṇa died before completing it (Kādambarī, tr. Ridding, p. 182, London, 1896), it must have been written considerably after the Harşacarita. It may also be regarded as certain that Subandhu lived later, probably by at least a century (cf. p. 12), than Dandin, the author of the picaresque Daśakumāracarita (Weber, Indische Streifen, 1. 311-315, 353, 372, Berlin, 1868; Daśakumāracarita, tr. Meyer, pp. 120-127, Leipzig, 1902; Collins, The Geographical Data of the Raghuvamsa and Dasakumāracarita, p. 46, Leipzig, 1907, places Dandin's literary activity before 585 A.D.).

The Place of Composition of the Vasavadatta. The question next arises as to the place of composition of the Vasavadatta.

Here the answer must be still more vague. It is obviously impossible that the romance was written at the court of Bhōja, as some manuscripts of the Bhojaprabandha would imply, for that ruler did not reign at Dhārā until the eleventh century; nor does there seem to have been any Bhoja reigning in the latter part of the sixth century at whose court Subandhu might have been, thus being confusedly located by Ballala in the train of the famous Bhoja of Dhara. One might, indeed, by reckless theorising, allege that Subandhu, thus being placed at Dhārā in Mālava, had actually been a courtier either of Devagupta of Eastern Mālava or of Śīlāditva of Mo-la-p'o (Western Mālava); but the real reason for this wild statement by the author of the Bhojaprabandha (or, more probably, by one of his interpolators) was obviously the identification, occasionally made by Sanskrit authors (cf. Weber, Akademische Vorlesungen über indische Literaturgeschichte, 2 ed., pp. 218-219, Berlin, 1876; Rajendralala Mitra, 'Bhoja Rájá of Dhár and his Homonyms,' in FASBe. 32. 93), of Bhoja and Vikramāditya, an equation too absurd to require refutation.

To sum up the discussion, we can say with reasonable certainty only that the Vāsavadattā was written by Subandhu at a place unknown, probably between 550 and somewhat after 606 A.D., the terminus a quo being the circumstance that Uddyōtakara cannot have flourished until at least the middle of the sixth century, and the terminus ad quem by the date of composition of the Harsacarita, early in the seventh century.²

Absolutely no clue is given by the purely conventional geography of the romance, on which see Weber, *Indische Streifen*, 1. 385, Berlin, 1868.

² Krishnamachariar devotes a long section of his Introduction (pp. 30-48) to a discussion of Subandhu's date, which he places after Bāṇa and before Vāmana, the author of the Kāvyālaṃkāravṛtti, whom tradition makes a minister of Jayāpīḍa of Kashmir (779-813; cf. Duff, Chronology of India, pp. 68, 70-71, Westminster, 1899). He rightly argues that the various references in Sanskrit authors to Subandhu and Bāṇa allow of no conclusion as to the priority of the Vāsavadattā; but some of his hypotheses, as that Subandhu's dislike of Buddhism proves him to be later than Bāṇa (p. 45), as well as his general implication that the difference between the two writers is due to degeneration of style (cf. pp. 14-18), are, in my judgment, certainly untenable; nor does he touch with sufficient depth upon what evidence may be drawn from Indian history.

Data Concerning Subandhu's Life. Our knowledge of Subandhu is most meagre. In the thirteenth stanza of his introduction to the Vāsavadattā he terms himself sujanāikabandhu, which Hall (Introd., p. 24), following the commentator, Śivarāma, renders 'an intimate of none but the virtuous,' although the word should rather be translated 'Sujana's only brother.' The tradition that Subandhu was the nephew of the Prakrit grammarian, Vararuci, has already been mentioned (see above, p. 6), though with disapproval; and there seems also to have been a legend that he was, by birth, a Kashmirian Brāhman (Weber, Indische Streifen, 1. 371, Berlin, 1868, quoting Cunningham, in FASBe. 17. 98-99).2

Subandhu is not known to have written anything besides the Vāsavadattā. Citations are made from him in the Śārngadharapaddhati, Subhāṣitāvalī, Padyāvalī, and Sūktikarnāmṛta (Aufrecht, Catalogus Catalogorum, 1. 726, Leipzig, 1891); but the quotations in the first two anthologies, which alone are thus far edited [by Peterson (Bombay, 1888) and by Peterson and Durgāprasāda (Bombay, 1886), respectively], are drawn exclusively from the Vāsavadattā. Hall (Introd., p. 48, note), it is true, found in the still unedited Padyavēnī of Vēṇīdatta, compiled about the reign of Shāh Jahān (early 17th century), the following distich then supposed to have been written by Subandhu:

akşamālāpavṛttijñā kuśāsanaparigrahā brāhmī "va dāurjanī saṃsad vandanīyā samēkhalā,

'an assembly of scoundrels, knowing (how to live by disparaging speeches), accepting «evil teachings», and «wicked to the just», should be honoured even as an assembly of Brāhmans knowing

² It is interesting to note, in this connexion, that Krishnamachariar holds that Subandhu was a Väisnavite and an adherent of the Mimāṃsā philosophy (Introd.,

pp. 23, 28).

¹ Cartellieri, 'Das Mahābhārata bei Subandhu und Bāṇa,' in WZKM. 13. 72, translates the stanza thus: 'Durch eine Gnadengabe, die Sarasvatī ihm verliehen, hat Subandhu—d.h. der edle Freunde hat—dieses Buch gemacht; obzwar Subandhu—d.h. der hundert Freunde hat—hat er doch nur den Edlen zum einzigen Freund; eine wahre Schatzkammer ist er in der Kunst, Silbe für Silbe doppelsinnige Dichtungen zu verfertigen.' On Sujana as a proper name see Aufrecht, op. cit. 3. 149, Leipzig, 1903.

(the end of their rosaries), accepting «seats of kuśa-grass», and «girt with their girdles».' The distich was not, however, written by Subandhu, but by Trivikrama Bhaṭṭa, the author of the Damayantīkathā, or Nalacampū (1.7; cf. Böhtlingk, Indische Sprüche, 2 ed., No. 52, St. Petersburg, 1870–1873), who flourished about 915 A.D. (Duff, Chronology of India, p. 85, Westminster, 1899).

The Vāsavadattā a Kathā. The Vāsavadattā is expressly stated by many manuscripts (cf. Hall's ed., p. 300, note 7, and Śivarāma ad loc.) to be an ākhyāyikā, or 'tale,' this being very possibly influenced by the reference to some work entitled, from the name of its heroine, vāsavadattākhyāyikā in the Vārttika on Pānini 4. 3. 87 (cf. also the Vārttika on 4. 2. 60, and see Krishnamachariar, Introd., pp. 36-37). The ākhyāyikā, according to Sanskrit rhetoricians (cf. Regnaud, Rhétorique sanskrite, pp. 76-77, Paris, 1884), is a division of gadya, or poetical prose; and the classical example is the Harşacarita of Bana, who himself seems to intimate that the Vāsavadattā likewise belongs to this category by using the term ākhyāyikākārā, 'authors of ākhyāyikās,' immediately before his allusion to Subandhu's romance, in the tenth stanza of his introduction to the Harsacarita. The classic description of the ākhyāyikā is given in the following passage of the Sāhityadarpana (ed. Roer, No. 568, Calcutta, 1851):

āklyāyikā kathāvat syāt kavēr vaņisādikīrtanam asyām anyakavīnām ca vṛttan gadyan kvacit kvacit kathānisānām vyavacchēda āsvāsa iti badhyatē āryāvaktrāpavaktrānām chandasā yēna kēnacit anyāpadēsēnā "svāsamukhē bhāvyarthasūcanam,

the āklyāyikā should be as the kathā. (There should be) in it an account of the lineage of the poet and of other poets; poetry

¹ Krishnamachariar (Introd., pp. 39-40) calls attention to a number of passages in the Nalacampii (ed. Bombay, 1885; new ed., 1903) in which he holds that Trivikrama Bhatta imitated Subandhu. He likewise notes parallels between the Vāsavadattā and the Jīvandharacampū of Haricandra (p. 52), who wrote after S97 A.D. (p. 44), Siinpālavadha (p. 53), Rāmāyaņa (p. 64), Mēghadūta (p. 54), Vikramārvašī (pp. 62, 64), and Mālatīmādhava (pp. 61-62), as well as the Harṣacarita (pp. 53-57), and Kādambarī (pp. 52, 53, 55, 57, 63).

in some places (and) prose in others (should be employed); divisions, called "sighs," are used for the divisions of the story; at the beginning of the "sighs" (there should be) an intimation of the theme, under the guise of something else, by any metre whatsoever of the aryā, vaktra, or apavaktra (classes).'

The kathā, or 'story,' best represented by Bāṇa's Kādambarī, is described by the Sāhityadarpaṇa (No. 567) as follows:

kathāyānı sarasanı vastu padyāir čva vinirmitam kvacid atra bhavēd āryā kvacid vaktrāpavaktrakē ādāu padyāir namaskārah khalādēr vṛttakīrtanam,

'in the kathā a theme with poetic sentiments is represented even with poetry; in it there should be the āryā metre in some places, (and) the vaktra and apavaktra metres in other places; at the beginning (there should be) homage in verse (to a divinity, also) a description of the character of knaves and the like.' The older, and in my judgment the better, definition of this type of Sanskrit literature, however, is given by Daṇḍin, the author of the picaresque Daśakumāracarita, who says (Kāvyādarśa 1. 23-25, 28):

apādaļ padasantānō gadyam āklyāyikā kathā iti tasya prabhēdāu dvāu tayōr āklyāyikā kila nāyakēnāi "va vācyā "nyā nāyakēnē 'tarēņa vā svaguņāvişkriyā dōṣō nā 'tra bhūtārthaśaṃsinaḥ api tv aniyamō dṛṣṭas tatrā 'py anyāir udīraṇāt anyō vaktrā svayaṃ vē "ti kīdṛg vā bhēdalakṣaṇam

tat kathākhyāyikē "ty ēkā jātih sañjñādvayānkitā atrāi "vā 'ntarbhaviṣyanti śēṣāś cā "khyānajātayah,

'prose is a series of words without strophes; its two classes are the āklyāyikā (and) the kathā. Now, the āklyāyikā should be spoken by the hero, the other (the kathā) by the hero or another. A revelation of one's own personality, if he narrates facts, is no fault here. Nevertheless, the lack of fixed distinction is seen from the story being told by others even there (in the āklyāyikā). Whether another (is) the speaker, or one's self, is a sorry standard

of discrimination..... Therefore the *kathā* (and) *ākhyāyikā* are one category marked with a double name; and here, too, will be comprised the other categories of stories.' 1

In support of this statement of Dandin, it may be noted that the Vāsavadattā, though termed, as we have seen, an ākhyāyikā lacks the necessary divisions into 'sighs'; in its opening stanzas it (like a kathā) describes 'the character of knaves and the like' (introductory stanzas 6-9); and it contains a long episode spoken by another than the hero—the conversation of the maina with his mate concerning the heroine of the story. The manifest resemblance of the Vāsavadattā to the Kādambarī, which is considered to be a kathā, together with its unlikeness to the Harṣacarita, whose technique it should share, were it really an ākhyāyikā, also serves to confirm the views of Dandin rather than those of the Sāhityadarpaṇa. One need have little hesitation, therefore, in regarding the Vāsavadattā as technically a kathā. 2

The 'Style' and Rhetorical Embellishments of the Vāsavadattā. The rīti, or 'style,' of the Vāsavadattā is the Gāuḍī, which the Sāhityadarpaṇa (No. 627) defines as follows (cf., in general, Regnaud, Rhétorique sanskrite, pp. 253-255, Paris, 1884):

öjahprakāśakāir varņāir bandha āḍambarah punah samāsabahulā gāuḍī,

'the Gāuḍī, moreover, is a resonant arrangement (of words) with sounds expressing strength, (and) abounds in compounds.' Vāmana, in his Kāvyālamkāravrtti (1. 2. 12), describes this 'style' as 'consisting of strength (ōjas) and grace (kānti),' while avoiding 'sweetness' (mādhurya) and 'softness' (sāukumārya). According to the Kāvyādarša (1. 44a, 46a, 54a, 92a), moreover, the Gāuḍī especially affects alliteration, etymologising, and hyperbole.³ When it is added that, as the Kāvyādarša (1. 14-29) also

² I am glad to note that my conclusion in this respect is confirmed by Krishna-machariar (Introd., pp. 8-9).

³ Krishnamachariar (Introd., pp. 28-29) notes the prevalence in the Vāsavadattā

¹ It may be mentioned in passing that Anandavardhana's *Dhvanyālōka*, 3. 8 (tr. Jacobi, in *ZDMG*. 56. 789), states that compound words are longer in the *ākhyāyikā* than in the *kathā*.

states, an ākliyāyikā, kathā, or other form of narrative should, like poetry in general, include descriptions of battles, cities, oceans, mountains, seasons, sunrise, moonrise, and the like (each and all of which may be exemplified from the Vāsavadattā), we see at once how closely Subandhu was restricted in the composition of his romance, and how faithfully and minutely he discharged his self-imposed task.

The slender thread of narrative in the Vāsavadattā is embellished with many forms of literary adornment, which, indeed, constitute by far the major portion of the work. First and foremost among these embellishments stands the ślēṣa, or 'paronomasia,' and with good reason Subandhu declares himself to be 'a repository of cunning skill in arranging a series of paronomasias in every syllable' (pratyakṣaraślēṣamayaprabandhavinyā-sayāidagdhyanidhir, introductory stanza 13). The ślēṣa is well defined by Daṇḍin, in his Kāvyādarśa (2. 363; cf. Regnaud, Rhétorique sanskrite, pp. 227-229, Paris, 1884; Sāhityadarpaṇa, No. 705; Kāvyaprakāśa, tr. Jhā, pp. 188-197, 217-218, Benares, 1898; Kuvalayānandakārikā, 1. 62), as follows:

ślēṣaḥ sarvāsu puṣṇāti prāyō vakrōktiṣu śriyam bhinnaṇ dvidhā svabhāvōktir vakrōktiś cē 'ti vānmayam

'the paronomasia generally enhances the beauty in all equivocations; the phraseology (is) divided in two parts: the natural meaning and the equivocal meaning.' Examples of the slēṣa, usually intimated in the Vāsavadattā by iva, 'as' (and indicated in this translation by <> or, when double and triple, by «», «»), abound in Subandhu's romance. As a single specimen may be cited vānarasēnām iva sugrīvāngadēpasēbhitām, 'adorned with a

of utkalikāprāya, or style of long compounds and words containing alliteration (Regnaud, Rhttorique sanskrite, p. 75, Paris, 1884), and of the vrtti ārabhatī, or 'violent manner' of scenes of awe and conflict (Lévi, Théatre indien, 1. 92-93, Paris, 1890). The 'manner' is also sometimes madhyamakāifikī (according to Vidyānātha, the author of the Pratāparudrayatābhūṣana [cf. Regnaud, op. cit., pp. 377-378], quoted by Krishnamachariar, mrdvarthē 'py anatiprāudhabandhā madhyamakāifikī, 'not conjoined with excessive dignity in a gentle theme'), and the style is mostly nārikēlapāka (according to Vidyānātha, sa nārikērapākah syād antargūdharasādayah, 'the rising of hidden flavour'), although sometimes āmrapāka (for which no definition is given).

(beautiful throat (sugrīva) and with armlets (angada) as the army of monkeys was adorned by (Sugrīva and Angada) (ed. Hall, pp. 63-64).

The figure next in frequence to the ślēṣa in the Vāsavadattā is the virādha, or 'antithesis,' where the superficial meaning is self-contradictory, while the paronomasiac reading renders the phrase consistent, and even intensifies it. This rhetorical embellishment is defined as follows in the Kāvyādarśa (2. 333; cf. Sāhityadar-paṇa, No. 718; Kāvyaprakāśa, tr. Jhā, pp. 233-235, Benares, 1898; Kuvalayānandakārikā, 1. 74):

viruddhānām padārthānām yatra samsargadarsanam visēsadarsanāyāi "va sa virādhah smṛtō yathā,

'when there is an apparent union of antithetical objects simply to show the distinction (between them), it is called virōdha.' The conventional sign of the virōdha in the Vāsavadattā is api, as iva is indicative of the ślēṣa. As an example of the countless instances of the virōdha in Subandhu's romance, mention may be made of agrahēnā 'pi kāvyajīvajñēna, 'which chas no planets (a-graha) yet knows «Venus (kāvya=Sukra=the planet Venus) and Jupiter (jīva=Brhaspati=the planet Jupiter)», for it is cfree from theft (a-graha) and knows «the essence (jīva) of poetry (kāvya)»' (ed. Hall, pp. 113-114).

Besides these two rhetorical devices, Sivarāma, in his commentary on the Vāsavadattā, enumerates a long series of alamkāras, or 'adornments,' which will now briefly be considered.

The parisanklyā, or 'special mention,' usually combined with the ślēṣa in the Vāsavadattā, is an affirmative statement with the implied negation of the paronomasiac meaning of the phrase, and is thus defined by the Sālityadarpaṇa (No. 735; cf. Kāvyapra-kāśa, tr. Jhā, pp. 245-246, Benares, 1898; Kuvalayānandakārikā, 1. 112):

On Subandhu's fondness for paronomasia see, further, Krishnamachariar, Introd., pp. 18-20, who also calls attention to repetitions of paronomasia on the same word (p. 27) as well as to the frequent repetition of the same phrase in the romance (pp. 25-26).

praśnād apraśnatō vā "pi kathitād vastunō bhavēt tādṛganyavyapōhaś cēc chābda ārthō 'thavā tadā parisankhyā,

'if there is either an expressed or implied exclusion, whether with or without an interrogation, of a thing similar to (but) other than the object mentioned, then it is a parisanklyā.' An example from the Vāsavadattā is nētrotpāṭanaṃ munīnāṃ, '(roots (nētra)) were plucked out only in the case of (wormwood-trees (munīnāṃ)) (for (ascetics (munīnāṃ)) did not pluck out their (eyes (nētra)))' (ed. Hall, p. 19).

The mālādīpaka, or 'garland elucidator' ('verkettete Klimax,' according to Böhtlingk, Sanskrit-Wörterbuch in kürzerer Fassung, s. v., St. Petersburg, 1879–1889), is a rhetorical repetition of words in a sequence so as to heighten the effect, and is thus defined by the Kāvyādarśa (2. 108; cf. Kāvyaprakāśa, tr. Jhā, p. 226, Benares, 1898; Kuvalayānandakārikā, 1. 105):

pūrvapūrvavyapēksiņī

vākyamālā prayuktē "ti tan mālādīpakam matam,

'a conjoined series of words, each of which refers to the one preceding, is considered a mālādīpaka.' As an example may be cited bhujadandēna kōdandam kōdandēna śarān śarāir ariśiras, 'by his staff-like arm the bow, by the bow the arrows, by the arrows his foeman's head' (ed. Hall, p. 41).

The utprēkṣā, or 'poetic fancy,' usually indicated, like the ślēṣa, by iva, 'as,' in the Vāsavadattā, and one of Subandhu's favourite rhetorical devices, is thus concisely defined by the Sāhityadarpana (No. 686; cf. Kāvyādarśa, 2. 221; Kāvyaprakāśa, tr. Jhā, p. 211, Benares, 1898; Kuvalayānandakārikā, 1. 30):

bhavēt sambhāvanō "tprēkṣā prakṛtasya parātmanā,

'poetic fancy would be the imagining of an object under the character of something else.' Examples of this figure abound in the Vāsavadattā, as in the following description of the moon: dadhidhavalē kālakṣaṭaṇakagrāsapiṇḍa iva niśāyamunāphēṇa-puñja iva mēnakānakhamārjanaśilāśakala iva, 'while he was white, as it were, with the curds which constitute a morsel of food

for (Buddhist) ascetics at their mealtime, and was like a mass of Yamunā's foam by night, and resembled a fragment of stone for the polishing of Mēnakā's nails' (ed. Hall, p. 44).¹

The yamaka, 'repetition' or 'chiming,' is the repeating of words or parts of words of similar sound but divergent meaning, which the Kāvyādarśa (1. 61; cf. 3. 1-37; Sāhityadarpana, No. 640; Kāvyaprakāśa, tr. Jhā, pp. 185-188, Benares, 1898; Kuvalayānandakārikā, 4. 6) describes as

āvṛttim varṇasanghātagōcarām yamakam viduh,

'a repetition consisting of a combination of sounds they know as yamaka.' This is illustrated by the following passage from the Vāsavadattā: āndōlitakusumakēsarē kēśarēnumuṣi ranitamadhuramaṇīnām ramaṇīnām vikacakumudākarē mudākarē, '(when there blew a wind that) rocked the filaments of the flowers and removed their pollen from the hair of damsels wearing delight-somely tinkling jewels, whilst it had an abundance of expanded white lotuses, and caused pleasure' (ed. Hall, pp. 52-53).

The prāudhōkti, or 'pomposity,' is thus defined by the Kuvalayānandakārikā (1. 124):.

praudhoktir ukta 'rthahētos taddhētutvaprakalpanam,

'in the absence of a cause for a thing, the invention of a cause for it is called prāudhōkti.' It is exemplified in the Vāsavadattā by the passage describing the heroine's lip as mukhacandrasannihitasandhyārāgēṇa dantamaṇirakṣāsindūramudrānukāriṇā, 'which had the glow of eventide in close proximity to her moon-like face; which had what seemed to be a minium seal as a guard for the jewels of her teeth' (ed. Hall, p. 58).

The rūpakātišayōkti, or 'hyperbolical metaphor,' is merely an exaggerated form of the preceding alamkāra. It is thus defined in the Kūvalayānandakārikā (1. 34):

rūpakātisayōktih syān nigīryādhyavasānatah,

'identification so that (the object identified) should be swallowed

² On the similes in the Vāsavadattā see also the examples collected by Krishna-machariar, Introd., pp. 20-22.

up (and thus completely disappear) would be rūpakātišayōkti'; and as an example may be cited, from the description of Vāsavadattā just quoted, the passage vilōcanēndīvarabhramarapanktibhyām mukhamadanamandiratōranābhyām rāgasāgaravēlābhyām yāuvananartakalāsikābhyām bhrūlatābhyām virāiamānām, 'adorned with delicate brows which were clusters of bees about her blue-lotus eyes; portals of her face that formed the abode of Love; the shores of Passion's sea; wantoning in youthful dancing' (ed. Hall, p. 61).

The akramātišayōkti, or 'fused hyperbole,' is closely akin to the preceding rhetorical figure, of which it is merely an intensification. It receives the following definition in the Kuvalayānandakārikā (1.39):

akramātisayoktih syāt sahatvē hētukāryayoh,

'akramātišayōkti would be in the unity of cause and effect.' Sivarāma cites but one instance of the figure in the Vāsavadattā, this being samam dviṣām dhanuṣām ca jīvākṛṣṭim yōdhāś cakruh, 'the warriors drew at once the (lives (jīvā)) of their foes and the (strings (jīvā)) of their bows' (ed. Hall, p. 295).

Two other forms of hyperbole are mentioned by Śivarāma as occurring in Subandhu's romance. The first of these is *bhēdakātiśayōkti*, or 'hyperbole of differentiation.' It is defined as follows in the *Kuvalayānandakārikā* (1. 36):

bhēdakātisayoktis tu tasyāi "vā 'nyatvavarņanam,

'bhēdakātišayōkti is the description of that (which is the subject under discussion) by means of differentiation,' and it is exemplified in the Vāsavadattā by pṛthur api gōtrasamutsāraṇavistāritabhūmaṇḍalaḥ, 'Pṛthu (levelled the earth by banishing the mountains) (but Cintāmaṇi (covered the earth by sending forth his offspring))' (ed. Hall, p. 22).

The remaining form of hyperbole in the Vāsavadattā is sambandhātišayēkti, or 'hyperbole of connexion,' which is thus defined in the Kuvalayānandakārikā (1. 37):

sambandhātiśayöktih syād ayögē yögakalpanam,

'sambandhātišayōkti would be the invention of connexion when

connexion is absent,' as when Subandhu describes trees as being anūrukarakašābhighātaparavašaravirathaturagagrāsaviṣamitapallavāis, 'with shoots made uneven by the feeding of the horses of the chariot of the sun which are obedient when lashed by the whip in the hands of Anūru' (ed. Hall, p. 120).

The ratnāvalī, or 'jewel necklace,' is defined as follows in the Kuvalayānandakārikā (1. 139):

kramikāprakrtārthānām nyāsam ratnāvalīm viduh,

'an arrangement of objects serially irrelevant they know as ratnāvalī,' and is exemplified in the Vāsavadattā where the heroine is
described as vikacēna nētrakamalēna sanāiscarēna pādēna tamasā
kēšapāsēna grahamayīm iva, 'she seemed to be made of planets:
of (Venus), for she had (wide-open) lotus eyes; of (Saturn), for
she had (slow-moving) steps; of (Rāhu), for she had (dark) heavy
hair' (ed. Hall, p. 64).

The kāvyalinga, or 'poetic reason,' is thus defined by the Sāhityadarpana (No. 710; cf. Kāvyaprakāśa, tr. Jhā, pp. 238–239, Benares, 1898; Kuvalayānandakārikā, 1. 120):

hētor vākyapadārthatvē kāvyalingam nigadyatē,

'kāvyalinga is applied to the implication of a cause in a sentence or word,' and finds exemplification in the Vāsavadattā in the passage khalāh punas tad aniṣṭam anucitam ēvā 'vadhārayanty aniṣṭād-bhāvanarasōttaram hi khalahṛdayam, 'the wicked, on the other hand, make it (thy conduct) out to be undesirable and indecorous; for the heart of the wicked man finds its highest delight centred in bringing to light what is undesirable' (ed. Hall, p. 70).

The mīlita, or 'vanished,' denotes a complete loss of distinction between two objects because of their superficial resemblance, as is expressed by the definition of the Kuvalayānandakārikā (1. 145; cf. Kāvyaprakāśa, tr. Jhā, pp. 253-254, Benares, 1898; Ruyyaka's Alamkārasarvasva, ed. Durgāprasāda and Parab, p. 167, Bombay, 1893):

mīlitam yadi sādrsyād bhēda ēva na laksyatē,

'if, because of similarity, a distinction is not observed, it is mīlita.' As an example from Subandhu I may cite mādhurya-

sāityasucitvasantāpasāntibhih payah paya ivē 'ti, 'fancying that "water is as milk because of its sweetness, coolness, purity, and healing of distress" '(ed. Hall, p. 80).

The anuprāsa, or 'alliteration,' a rhetorical figure found with considerable frequency in Subandhu's romance, is thus defined by the Sāhityadarpaṇa (No. 633; cf. Kāvyādarśa, 1. 55; Kāvyaprakāśa, tr. Jhā, pp. 182-184, Benares, 1898; Kuvalayānandakārikā, 4. 2-5):

anuprāsah sabdasāmyam vāisamyē 'pi svarasya yat,

'anuprāsa (is) a similarity of sound, despite a dissimilarity of the vowel.' As an example from the Vāsavadattā may be cited these two adjectives descriptive of the River Rēvā: madakalakalahansasārasarasitōdbhrāntabhāḥkūṭavikaṭapucchacchaṭāvyādhūtavikacakamalakhaṇḍavigalitamakarandabindusandōhasurabhitasalilayā...upakūlasañjātanalanikuñjapuñjitakulāyakukkuṭaghaṭāghūtkārabhāiravatīrayā, 'whose waters were perfumed by the abundance of the drops of liquid which had fallen from the fragments of fullblown lotuses shaken by many monstrous tails of bhāḥkūṭa-fish that had been terrified by the notes, indistinct for passion, of geese and herons;.... whose banks were strident with the screams of multitudes of wild cocks whose nests thronged the bowers of reeds that had sprung up near its shores' (ed. Hall, pp. 95, 98).

The sama, or 'equal,' is thus defined in the Kāvyādarśa (1.47; cf. Sāhityadarpaṇa, No. 618; Kāvyaprakāśa, tr. Jhā, pp. 175-176, Benares, 1898):

samanı bandheşv avişamanı te medusphutamadhyamah bandha medusphutonmisravarnavinyasayonayah,

'sama is not uneven in collocations (of words); these collocations, smooth, rough, (and) middling, depend on the arrangement of smooth, rough, and mixed (sounds).' It is illustrated by the passage kāmadāruṇa madāruṇanētrāsmaramayaṇ ramayantaṃ tvām adayaṇ madayantī param akam itāraṇ param akamitāraṇ vānchati, 'what gentle-eyed woman who fervently delighteth thee, that art not inflamed with passion, (but art) the essence of love, delightsome, (and) a most excellent lover, desireth another

that is no lover [cruel with passion! red-eyed with lust! alas, an unlovely dame desireth thee, the essence of lovelessness, hot, pitiless, absolutely no lover, (and) bound for utmost woe!]' (ed. Hall, pp. 213-214).

The vidhi, or 'rule,' is defined as follows by the Kuvalayānan-

dakārikā (1. 167):

siddhasyāi "va vidhānam yat tad āhur vidhyalamkṛtim,

'what (is) a precept of a thing well established, that they call the vidhi adornment,' and is exemplified by kurangikē kalpaya kurangaśāvakēbhyaḥ śaṣpānkuram kiśōrikē kāraya kiśōrakēbhyaḥ pratyavēkṣām, 'Kurangikā, prepare a blade of young grass for the antelope fauns! Kiśōrikā, have the young colts looked after'! (ed. Hall, pp. 230-231).

The sambhāvana, or 'supposition,' is thus defined by the

Kuvalayānandakārikā (1. 125):

sambhāvanam yadī 'ttham syād ity ūhō 'nyasya siddhayē,

'sambhāvana is a conjecture for the attainment of something else with the thought, "if it were so." It is illustrated in the Vāsavadattā by the passage tvatkrtē yā "nayā vēdanā "nubhūtā sā yadi nabhah patrāyatē sāgarō mēlānandāyatē brahmāyatē lipikarō bhujagarājāyatē kathakas tadā kim api katham apy anēkāir yugasahasrāir abhilikhyatē kathyatē vā, 'the pain that hath been felt by this maiden for thy sake might be written or told in some wise or in some way in many thousands of ages if the sky became paper, the sea an ink-well, the scribe Brāhma, (and) the narrator the Lord of Serpents' (ed. Hall, pp. 238-239).

The kāraṇamālā, or 'chain of causes,' is given the following definition in the Kuvalayānandakārikā (1. 103; cf. Kāvyaprakāśa,

tr. Jhā, p. 246, Benares, 1898):

gumphah kāraņamālā syād yathāprakrāntakāraņāih.

'a series (made) by causes proceeding one after the other is a kāraṇamālā,' and an example is seen by Śivarāma in the description of Vāsavadattā's palace as ajñātataṭasphāṭikapaṭtasukhaniṣaṇṇanidrāyamāṇaprāsādapārāvatābhiḥ, 'with palace

doves sleeping comfortably (because) perched on slabs of crystal from shores unknown' (ed. Hall, pp. 217-218).

The udātta, or 'exalted,' is thus defined in the Sāhityadarpana (No. 752; cf. Kāvyaprakāśa, tr. Jhā, p. 240, Benares, 1898; Kuvalayānandakārikā, 1. 162-163):

lõkātiśayasampattivarņanõ "dāttam ucyatē yad vā "pi prastutasyā 'ngam mahatām caritam bhavēt,

'the portrayal of extraordinary prosperity is called *udātta*, or it would even be the deeds of the great, (if they form) part of the subject in hand.' An illustration of this figure is found in another portion of the description just quoted: *karpūrapūra-viracitapulinataṭaniviṣṭaninadānumīyamānarājahaṃsībhir*, 'with flamingoes whose noise would imply that they had settled near the sand bank formed by the stream of camphor' (ed. Hall, p. 218), only one of extreme wealth being able to possess such a river.¹

The kāitavāpahnuti, or 'false concealment,' is defined by the Kuvalayānandakārikā (1. 28) as follows:

kāitavāpahnutir vyaktāu vyājādyāir nihnutēh padāih,

'kāitavāpahnuti (consists) in the manifestation of concealment by words of pretext and the like,' and finds exemplification in the Vāsavadattā in the passage ativēganipītajaladhijalaśankhamālām iva balākācchalād udvamann adršyata jaladaḥ, 'the cloud seemed to vomit forth, like a crane, what appeared to be a series of ocean shells that had been drunk down too hastily' (ed. Hall, pp. 283-284).

The *lōkōkti*, 'popular expression,' is thus defined by the Kuvalayānandakārikā (1. 156):

lökapravādānukṛtir lököktir iti kathyatē,

'the imitation of a popular colloquialism is called lokokti,' and finds an illustration in Subandhu's romance in the exhortation tad adhunā yadi tvam sahapāmśukrīdanasamaduḥkhasukhō 'si

¹ Śiwarāma rightly notes that this passage also contains the rhetorical figure anumāna, or 'inference' (cf. Kāvyaprakāša, tr. Jhā, pp. 243-244, Benares, 1898; Kuvalayānandakārikā, 2. 10).

tadā mām anugaccha, 'now, therefore, if thou didst share the sorrows and joys of our playing together in the dust, then follow me' (ed. Hall, p. 82).

The svabhāvākti, or 'natural description,' receives the following definition in the Kuvalayānandakārikā (1. 160; cf. Kāvyaprakāša, tr. Jhā, p. 235, Benares, 1898):

svabhāvoktih svabhāvasya jātyādisthasya varņanam,

'svabhāvōkti is the description of inherent nature consisting of characteristics and the like.' As an example from the Vāsavadattā may be cited:

paśyō 'dańcadavāńcadańcitavapuh paścārddhapūrvārddhabhāk stabdhōttānitapṛṣṭhaniṣṭhitamanāgbhugnāgralāṅgūlabhṛt daṃṣṭrākōṭiviśaṅkaṭāsyakuharaḥ kurvan saṭām utkaṭām utkarṇaḥ kurutē kramaṇ karipatāu krūrākṛtiḥ kēsarī,

'lo, with his bending body bending up and bending down, now with his hind quarters and now with his fore quarters, with the tip of his tail slightly bent along his hard, arched back, with his cavernous mouth monstrous with the tips of his fangs, making his mane huge, (and) with his ears erect, the horrible lion doth make attack upon the lord of elephants' (ed. Hall, p. 103).

The kāvyārthāpatti, or 'poetic inference,' is defined as follows in the Kuvalayānandakārikā (1. 119):

kāimutyēnā 'rthasamsiddhiḥ kāvyārthāpattir iṣyatē,
'an a fortiori attainment of a matter is regarded as kāvyārthāpatti.' It is exemplified by Subandhu in his heroine's letter to
Kandarpakētu:

pratyakşadṛṣṭabhāvā "py asthirahṛdayā hi kāminī bhavati svapnānubhūtabhāvā draḍhayati na pratyayanı yuvatih,

'a loving maid is of unsteady heart even when she hath seen the feelings (of her lover) with her eyes; a girl who hath learned his feelings only from a dream hath no assurance '(ed. Hall, p. 164).

Literary and Ethical Merit of the Vāsavadattā. The Vāsavadatta apparently being written to display its author's skill in rhetoric, rather than his inventive powers in fiction, we are

naturally led to consider what literary value we may assign to it. Here the 'personal equation' must inevitably play a part, and here the fundamental difference between Oriental and Occidental concepts must be duly recognised. In the West the subjectmatter comes first in nearly every form of literary composition; and the more tense and nervous the people, the more simple and direct is the style. In the East, on the contrary, the form is often more important than the matter, especially in periods of hyper-civilisation, such as was that during which Subandhu wrote. We must, therefore, consider the Vāsavadattā from the luxuriant atmosphere of the land of its author, not from the 'practical' point of view of the West. To me, at least, there is true melody in the long, rolling compounds, a sesquipedalian majesty which can never be equalled save in Sanskrit; and the alliterations have a lulling music all their own to ears weary of the blatant discords of vaunted modern 'progress.' There is, on the other hand, a compact brevity in the paronomasias, which are, in most cases, veritable gems of terseness and twofold appropriateness, even though some are manifestly forced and are actually detrimental to the sense of the passages in which they occur. Yet in judging Subandhu for his faults, it must be remembered that he created, at least so far as we now know, a new literary genre in India; and if this fact be borne in mind, his blemishes appear to be marvellously few. In estimating his literary merits special stress should be laid on his descriptions. These are, it must be confessed, cloying from their abundance. They form the preponderating part of the entire romance, and the slender framework of the story is wellnigh lost beneath them. Yet despite this tropical luxuriance, the descriptions are not without beauty and appropriateness, whether they set forth the charms of mountain, forest, and stream, or portray the rāja's valour and the loveliness of the heroine herself. entire romance may, in a sense, be likened to India's own architecture, where the whole structure is so overlaid with minute detail that the eye forgets the outlines of the building in amazement at the delicate traceries which cover it.

Nor does it seem to me that the ethical standard of the Vāsavadattā can be objectionable to one of healthy mind. True, the East is not as the West; and there are personal descriptions more detailed than would be desirable in Occidental literature, together with evident approval of relations and ideals which the less sensual Western mind rightly condemns. are passages, too, which I would gladly have omitted, had I felt that a faithful translator could do so. And yet, despite all this, I find in the romance no evidence of delight in uncleanness, such as nauseates, for example, in Petronius or in Martial. It is not pornographic; it is, at worst, unmoral, though its rigid adherence to all conventions, both in letter and, I think, in spirit, renders even unmorality almost too harsh an accusation. From an Indian point of view, unlightened by the radiance of Christianity and the morality which it inculcates, I should not hesitate to term the Vāsavadattā a moral work, especially in view of the conditions of life in mediæval India. Its atmosphere, luxuriant though it be, has never seemed to me to be debasing.

It is by no means impossible that some will dissent from the views here expressed regarding the literary and moral quality of Subandhu's romance. If so, they may turn from the first Western translator of the Vāsavadattā to the first Western editor of the romance, Fitzedward Hall, who, in his Introduction, has unsparingly condemned the entire production both in its literary and in its ethical aspects—a precedent followed by Krishnamachariar in his sarcastic critique of the whole plot of Subandhu's work (Introd., pp. 50-66).

Outline of the Plot of the Romance. The outline of the story of the Vāsavadattā is as follows: A king named Cin āmaṇi had a son Kandarpakētu, who was, like his father, the embodiment of all virtues. Once upon a time toward dawn, when true dreams come, the young prince saw in his sleep a vision of a maiden of some eighteen years, whose loveliness could not be surpassed. Jealous sleep forsook Kandarpakētu, who, with his friend Makaranda, left the city in his love-longing for the unknown princess. In their wanderings the pair came to the

Vindhya mountains, and there, in the watches of the night, the sleepless prince overheard the conversation of two birds perched on a branch of the tree beneath which he lay. To the story of the husband-bird, trying to explain his late hours to his suspicious wife, Kandarpakētu listened, and was richly rewarded by what he heard. In the city of Pataliputra on the Ganges, so the maina recounted, reigned the mighty monarch Śrngaraśekhara, who had an only daughter named Vāsavadattā. In the spring she, too, had met her fate in a dream-a youth of matchless beauty, whose name was Kandarpakëtu. The confidante of the princess at this juncture was her maid, Tamālikā, who had volunteered to seek Kandarpakētu and bear to him a missive from the princess telling of her love. The lovers were now soon united at Pāṭaliputra, where Kandarpakētu was informed that Śrigāraśēkhara, dismayed at his daughter's unwedded state, had determined to marry her the very next day to the Vidyadhara prince Puspakētu. Kandarpakētu and Vāsavadattā accordingly returned almost immediately, by means of a magic steed, to the Vindhyas; but when the prince awoke in the morning, his beloved was no longer in the bower. Mad with sorrow, he was restrained from suicide only by a voice from heaven which promised him reunion with the princess. After many months of weary searching and waiting, he found Vāsavadattā turned to His touch gave the statue life again, and she told him how, while two armies destroyed each other to gain her for their leaders, she had unwittingly intruded in the garden of a hermit, who laid upon her the curse of petrification until her lover should come. Thus, at last, the woes of the lovers were over, and returning to Kandarpakētu's capital, delight was theirs ever afterward (for other summaries see Hall, Introd., pp. 29-43; Strehly, Revue politique et littéraire, 44. 305-308; Krishnamachariar, Introd., pp. 9-14; and the references given in the bibliography, below, pp. 197-199).

From this brief outline of the plot of the Vāsavadattā it will be seen that Subandhu alludes to several incidents widely found in literature and folk-tales, such as talking birds, magic steeds, and transformation. To all these I have sought to give parallels, especially from modern Indian folk-tales, in footnotes to the passages in which they occur. There seems to be no parallel, however, to the story of the Vāsavadattā as a whole, and, as already stated (p. 2), Subandhu evidently invented the slender plot of his own romance (cf. also Hall, Introd., pp. 1-6).

Sanskrit 'Estilo Culto' Previous to Subandhu, and in Later Epigraphy. This allusion to comparative literature brings us to possible quasi-parallels to the style of the Vāsavadattā. The commingling of prose and verse which is characteristic of the ākhyāyikā, kathā, and other forms of gadya, or poetical prose (cf. Regnaud, Rhétorique sanskrite, pp. 74-77, Paris, 1884), was by no means an innovation of Subandhu. It is found, for instance, in the Pañcatantra and the Jātakas, as well as in the gāthās of the Brāhmanas and the Northern Buddhists, even though these latter be more archaic than the prose in which they are set.

Obscure as is the date of the beginning of the kāvya style in India, a flood of light has been cast on its early history by Bühler in his 'Die indischen Inschriften und das Alter der indischen Kunstpoesie,' in SWAW. 122, Abhandlung 11. There he has shown that the eulogy of Vatsabhatti, preserved in an inscription in the Temple of the Sun at Mandasor, and dated 473-474 A.D., contains descriptions of cities, natural phenomena, and the like, together with compound words of inordinate length, and the rhetorical devices of anuprāsa, upamā, utprēkṣā, rūpaka, and (possibly) virodha, all of which even fulfil the requirements laid down, for instance, by Dandin in his Kāvyādarša. kāvyu itself occurs at least as early as 375-390 A.D. in Harisēna's panegyric on Samudragupta, inscribed on a pillar at Allāhābād, which also contains long compounds and the rhetorical figures of varnānuprāsa, rūpaka, upamā, and ślēṣa. The kāvya style is carried back to the early second half of the second century A.D. by the Girnar inscription of Rudradaman, which has long compounds and numerous anuprasas, together with two upamas and one utbrēkṣā. It is thus clear that a fairly developed kāvya was known in India as early as the second century of our era, not

forgetting that the epic of the Rāmāyana contains many approximations to the kāvya style (Jacobi, Das Râmâyana, pp. 119-126, Bonn, 1893).

In the course of time kāvya inscriptions became more elaborate, particularly in their use of the ślēsa. Mention can here be made only of the ślēsas and virodhas in the Valabhī grant of Dhruvasēna III, dated in 653-654 A.D. (Hultzsch, EI. 1. 85-92); the Baloda plates of Tivaradeva, of the middle of the eighth century (Hultzsch, ib. 7. 102-107); a grant of Indraraja III, dated in 915 A.D. (Bhandarkar, ib. 9. 24-41); the Cambay plates of Govinda IV, dated in 929-930 A.D. (Bhandarkar, ib. 7. 26-47); and the Dēvulapalli plates of Immadi Nṛsimha, dated in 1504 (Ramayya, ib. 7. 74-85); though allusion should also be made to the general style of such an inscription as the Kadaba plates of Gövinda III, dated in 812-813 A.D. (Lüders, EI. 4. 332-349). In the inscriptions of the Vāillabhattasvāmin temple at Gwaliar, dated in 874-875 A.D. (Hultzsch, EI. 1. 154-162), which abound in virodhas, Kielhorn (apud Hultzsch, El. 1. 157, note 23) has already called attention to a possible reminiscence of the dhanadēnā 'pi pracētasā, 'which is (Kubēra), yet «Varuņa», for it is (generous) and (wise), of the Vāsavadattā (ed. Hall, p. 111) in the dhanado 'pi na pramatto, 'he was (Kubera), but not «Varuna», for he was (generous) and not «inattentive»' (line 6). Kielhorn, moreover, in his edition and translation of the Rādhanpur plates of Gövinda III, dated in 807-808 A.D. (EI. 6. 239-251), expressly declares (p. 240) that 'an examination of the language and general style of most of these verses can leave no doubt that their author or authors are greatly indebted for their expressions and poetical devices to such works as Subandhu's Vāsavadattā and Bāṇa's Kādambarī and Harṣacarita.' There is no need here to repeat the parallels which Kielhorn has drawn between the inscription in question and the romances of Subandhu and Bana (E1. 6. 247-250), nor is it necessary to make more than a passing allusion to the fact that a close examination of Indian epigraphy would probably reveal many more parallels to the Vasavadatta and other productions of the same genre. It would by no means

follow, however, that such resemblances necessarily imply borrowing from the romances of Subandhu and Bāṇa, for the same research would, in all probability, show an equal, or even greater, affinity with $k\bar{a}vya$ literature in general. The $k\bar{a}vya$ of the inscriptions must, therefore, be regarded as an integral part of the vast mass of artificial Sanskrit literature, its development being attained by a process of natural growth.

The Commingling of Prose and Verse and Paronomasia Outside the Vāsavadattā. Outside of India the commingling of prose and poetry in the same composition is found in the Chinese romance P'ing Shan Lêng Yen (tr. Julien, P'ing-Chan-Ling-Yen, Les Deux Jeunes Filles lettrées, 2 vols., Paris, 1860); in Sa'dī's Gulistan; in The Thousand Nights and One Night; in the Old Picard Aucassin et Nicolette; in Norse Sagas and in Middle Irish tales and histories (cf. Windisch, Irische Texte, 3. 447-449, Leipzig. 1891-1897); and in Boccaccio's L'Ameto; as well as in the Satura Menippeæ of Varro; Petronius; the author of the Historia Apollonii regis Tyri; and among Basutos and Eskimos (cf. MacCulloch, Childhood of Fiction, London, 1905, pp. 480-481; Teuffel-Schwabe, Geschichte der römischen Literatur, 5 ed., pp. 43-44, Leipzig, 1890). In like manner, the elaborate paronomasias which are so essentially a part of the style of the Vāsavadattā, and which later led to such productions as Kavirāja's Rāghavapāndavīya, which in identical words celebrates the deeds of the Raghu princes by one reading and those of the Pandava heroes by the other reading, or Ramacandra's Rasikarañjana (ed. and tr. Schmidt, Stuttgart, 1896), which may be read as a laudation either of asceticism or of eroticism, were in vogue, as we have seen, long before the time of Subandhu.1 They also occur in the Chinese romance Ch'in P'ing Mei (cf. Giles, History of Chinese Literature, p. 309, London, 1901) and in the writings of Lyly.

¹ To this list Krishnamachariar (Introd., p. 18) adds Dhanamjaya's Dvisandhāna-kāvya (ed. Bombay, 1895 = Kāvyamālā, No. 49) and the Rāghavayādavapānḍavīya, or Kathātrayīvyākhyāna, of Cidambara and his son Anantanārāyaṇa, which gives the substance of the Rāmāyaṇa, Mahābhārata, and Bhāgavatapurāṇa. Another literary curiosity of this general type is the elegy of Leon of Modena on his teacher, Moses Bassola, which may be read either in Hebrew or in Italian (cf. Yewish Encyclopedia, 2. 576, New York, 1902).

Subandhu and Lyly. It is Lyly, indeed, with whom Subandhu may perhaps best be compared for a general parallel with the style and spirit of the Vāsavadattā. Neither the Euphues nor Subandhu's romance is concerned so much with the matter as with the form, although the English author manifests a didactic purpose which finds no counterpart in the Sanskrit writer. Like the Vāsavadattā, the Euphues and its continuation contain episodes, or stories within stories, as the tale of Callimachus (Lyly, ed. Arbor, pp. 227-245, Birmingham, 1868), which itself contains the story of Cassander the hermit (pp. 235-239), thus parallelling the arrangement not only of the Vāsavadattā and the Kādambarī, but also of the Pañcatantra, Śukasaptati, Vētālapañcaviņisati, The Thousand Nights and One Night, Decameron, and other similar works.1 Lyly's romance is curiously like Subandhu's in yet other respects. Here I may note particularly from his Euphues the use of paronomasia, alliteration, antithesis (corresponding respectively to Subandhu's employment of ślēsa, anuprāsa, and virodha), and From the mass of possible citations under learned allusions. each category I quote but two of each. (1) Paronomasia: 'and though they be commonly in a great cholar that receive the mate, vet would I willingly take euery minute tenne mates to enioy Liuia for my louing mate' (Lyly, ed. Arbor, p. 66, Birmingham, 1868); 'did not Iupiters egge bring forth as well Helen a light huswife in earth, as Castor a light Starre in heauen?' (p. 208).2 (2) Alliteration: 'these subtill shiftes, these painted practises (if I wer to be wonne) would soone weane me from the teate of Vesta to the toyes of Venus' (p. 76); I am Philautus no Italian lady, who commonly are woed with leasings, and won with lust, entangled with deceipt, and enioyed with delight, caught with sinne, and cast off with shame ' (p. 360). (3) Antithesis: 'how curious were we to please our Lady, how carelesse to displease our Lorde? Howe devout in seruing our Goddesse, how desperate in forget-

¹ For a charming modern imitation see Bain, Digit of the Moon (London, 1899).

² It is well known that paronomasia occurs not infrequently in Shakespeare (e.g. Julius Caesar, I. 2. 155; Merchant of Venice, 4. I. 123; Taming of the Shrew, 2. I. 190; Richard II, 2. I. 74); and it seems to have been a favourite device of Ben Jonson (e.g. Mermaid ed., I. 15-16, 20, 68, 106, 344; 2. 91; 3. 178, 402, London, n. d.).

ting our God'? (p. 106); 'thou weepest for the death of thy daughter, and I laugh at the folly of the father, for greater vanitie is there in the minde of the mourner, then bitternesse in the death of the deceased. But shee was amiable, but yet sinful, but she was young and might haue liued, but she was mortall and must haue dyed. I but hir youth made thee often merry, I but thine age shold once make thee wise. I but hir greene yeares wer unfit for death, I but thy hoary haires should dispyse life' (pp. 182-183). (4) Learned allusions: 'the filthy Sow when she is sicke, eateth the Sea-Crab, and is immediatly recured: the Torteyse hauing tasted the Viper, sucketh Origanum and is quickly reuiued: the Beare ready to pine licketh vp the Ants, and is recourred: the Dog having surfetted to procure his vomitte, eateth grasse and findeth remedy: the Hart beeing perced with the dart, runneth out of hand to the hearb Dictanum, and is healed. Ah well I perceive that Loue is not unlyke the Figge tree, whose fruite is sweete, whose roote is more bitter then the clawe of a Bitter: or lyke the Apple in Persia, whose blossome sauoreth lyke Honny, whose budde is more sower then Gall' (p. 61); Loue knoweth no laws: Did not Iupiter transforme himselfe into the shape of Amphitrio to embrace Alcmæna? forme of a Swan to enjoy Læda: Into a Bull to beguile Iò: Into a showre of golde to winne Danae: Did not Neptune chaunge himselfe into a Heyfer, a Ramme, a Floud, a Dolphin, onely for the love of those he lusted after? Did not Apollo convert himselfe into a Shephearde, into a Birde, into a Lyon: for the desire he had to heale his disease'? (p. 93).

Parallels such as these might be multiplied indefinitely, not only between the Vāsavadattā and the Euphues, but between Subandhu's romance and many other productions both of the East and of the West. Here, however, it must suffice to note that Dunlop, in his History of Prose Fiction (ed. Wilson, London, 1896), records the following incidents and motifs which may now

¹ For parallels in the Vāsavadattā and Bāṇa's romances with The Thousand Nights and One Night see Gray, 'Literary Studies on the Sanskrit Novel,' in WZKM. 18. 39-48.

be compared with those in the Vāsavadattā: story within story (1. 30, 37; 2. 389, 405, 409, 416, 436, 438); love from a dream (1. 253, 258-259, 380); magic steeds (1. 339, 342, 375); love letters (2. 382-383; cf. Schlegel, 'Feuilles d'arbre comme lettres d'amour,' in Mélanges Charles de Harlez, pp. 271-274, Leiden, 1896); and birds playing a part in affaires de cœur (2. 482). It should also be observed that Dunlop repeatedly alludes to Indian parallels with Occidental literature (1. 12,64-65,74,76, 109-110, 210, 306, 318, 413, 459-461; 2. 8, 30, 49, 53-54, 81, 87-88, 90, 118-120, 127-128, 272, 509, 558-559), although the most of these refer to the novel, or 'short story,' and not to the romance.

The Sanskrit Romance Compared with the Greek. The sole national romance literature of the West which has been regarded as connected with that of India is the Greek. The view has been advanced by Peterson (Kādambarī, 2 ed., Introd., pp. 101-104, Bombay, 1889, where several parallels are adduced between the Kādambarī and Achilles Tatios), Weber (Sitzungsberichte der Berliner Akademie, phil.-hist. Klasse, 37. 917), and Goblet d'Alviella (Ce que l'Inde doit à la Grèce, p. 136, Paris, 1897) that the Indian romance was a direct importation from Greece. This hypothesis, however, is rejected by Lévi (Quid de Graecis veterum Indorum monumenta tradiderint, p. 60, Paris, 1890) with what seems to me to be perfect justice. It is, of course, true that many parallels of incident and even of literary device exist between the Sanskrit and the Greek romance. Among parallels of incident I may note the following, restricting the list to similarities between the Greek romances and the Vāsavadattā: falling in love from a dream (story of Zariadres and Odatis as recorded by Athenaios, Deipnosophistai, 13. 35; this story is clearly of Eastern origin; cf. Rohde, Griechischer Roman, 2 ed., pp. 47-54, Leipzig, 1900, where the parallel with the Vāsavadattā is expressly noted; for dreams in general in the Greek romances see Rohde, op. cit. pp. 508, 524, 531-533, 547, 561, 566); svayamvara, or 'selfchoice' of a husband (also in the story of Zariadres and Odatis; cf. Rohde, op. cit. p. 52); letters between lovers (Achilles Tatios, Τὰ κατὰ Λευκίπην καὶ Κλειτοφώντα, 5. 18, 20; Niketas Eugenianos.

Τὰ κατὰ Δρόσιλλαν καὶ Χαρικλέα, 2. 169-179, 202-223, 240-277, 284-314; 5. 199-247; Eustathios, Τὸ καθ' 'Υσμίνην καὶ 'Υσμινίαν δραμα, 9. 8; 10. 2; cf. Rohde, op. cit. pp. 513, 566); fainting (Chariton, Τὰ περὶ Χαιρέαν καὶ Καλλιρρόην, 1. 4; 2. 7; 3. 6; 4. 5; 8. 1; cf. Rohde, op. cit. p. 172, where the parallel with the Vāsavadattā is noted); long-winded lamentations (Niketas Eugenianos, 1. 226-257, 289-352; 2. 8-23; 4. 110-150; 5. 131-168, 183-193; 6. 34-94, 204-234, 306-327; 8. 84-130, 196-238; 9. 37-107; cf. Rohde, op. cit. p. 566); and threatened suicide (Chariton, 1. 5; 5. 10; 6. 2; 7. 1; 8. 8; cf. Rohde, op. cit. p. 527). The following parallels of literary device, similarly restricted, may also be noted: stories within stories and episodes (the adventures of Derkullis and the sub-episode of Astraios in the lost Τὰ ὑπὲρ Θύλην ἄπιστα; the story of Aigialeus in Xenophon Ephesaios, Τὰ κατὰ "Αυθειαν καὶ 'Αβροκόμην 'Εφεσιακά, 5. 1; and the stories of Knemon in Heliodoros's Αlθιοπικά, 1. 9-14; 2. 8-10; and of Kalasiris, ib. 2. 24-5. 1; 5. 17-33; with the sub-episode of Charikles, ib. 2. 29-33); descriptions of nature (Niketas Eugenianos, 1. 77-115; Achilles Tatios, 1. 15; Longos, Ποιμενικά τὰ κατά Δάφνιν καὶ Χλόην, 4. 2-3); detailed personal descriptions (Achilles Tatios, 1. 1; Niketas Eugenianos, 1. 120-158; cf. Rohde, op. cit. pp. 160-166); learned allusions and citations of precedents (Longos, 1. 16; 4. 17; Achilles Tatios, 1. 8; 2. 36-37); and alliteration, parisoi, homoioteleuta, and similar figures of rhetoric which correspond in a sense to the Sanskrit anuprāsa (Achilles Tatios, I. 1-2; 2.7; 3.2,7; 4.4; 5.1,21; Longos, preface; 1.18,30; 2. 35; 3. 3, 24, 33, 34; 4. 18; Eustathios, 1. 4; 2. 13; 4. 1, 3, 12, 21; 5. 11; 7. 13; cf. Rohde, op. cit. pp. 552-553, 561), although they often form rhymes (Achilles Tatios, 1. 1, 11; Longos, preface; 2. 26; 3. 13, 23; 4. 17, 28; Eustathios, 1. 9) and strained compounds (Niketas Eugenianos, 1. 133; 2. 143; 3. 121; 5. 341; 7. 48; cf. Rohde, op. cit. p. 567).

Yet all these parallels, and many more which might be cited, seem to me to prove nothing. In the first place, a large number of them can be considered parallels only by straining the sense of the term; and in the second place, they are obviously the out-

working of independent, though partially similar, processes in the development of Greek and Sanskrit literature respectively, and should be interpreted accordingly. But even were an essential resemblance granted, it would still be difficult, I think, to prove the dependence of the Sanskrit romance on the Greek, the latter being, of course, the earlier. The romances of the two peoples are totally different both in plan and in spirit, as even a cursory reading will show. The least part of the Sanskrit romance is the thread of the story or the adventures of its characters; all the stress is laid on rhetorical embellishment, minute description of nature, detailed characterisation of exploits and of mental, moral, and physical qualities. In the Greek romance, on the other hand, as in Latin (if we may judge from the Satiræ of Petronius), the story is everything. The reader is hurried from adventure to adventure, the wilder and more improbable the better; fine writing is practically disregarded; description and appreciation of nature are, to all intents and purposes, non-existent. The only Greek romance, it seems to me, that can, by the utmost stretch of imagination, be compared even superficially with the works of Subandhu and Bana is the Ποιμενικά of Longos; but even there the sole real similarity is a longing for nature rather than for feverish adventure, a longing which may be traced back to Theokritos, Bion, and Moschos on the one hand, and to Bhartrhari and his congeners on the other. Even the Dašakumāracarita, which, as a picaresque romance, one might be tempted to compare with the works of Achilles Tatios, Heliodoros, and Chariton, has a totally different plan from any Greek romance, tracing its 'box arrangement' of stories to the peculiarly Indian scheme which may be seen, for instance, in the Pañcatantra, the Kathāsaritsāgara, or the Jātakas, and which was later carried to Persia, where it was incorporated in The Thousand Nights and One Night, ultimately appearing in the Occident in the Decameron of Boccaccio.1 The adventures narrated in Dandin's romance of

¹ For the 'box arrangement' in Egyptian see King Khufui and the Magicians (about 2000 B.C.; tr. Maspero, Contes populaires de l'Égypte ancienne, 3 ed., pp. 23-42, Paris, 1906); and in Japanese cf. Bakin's Shichiya no Kura (1810 A.D.; Aston History of Japanese Literature. pp. 359-360, London, 1901).

roguery, moreover, bear no resemblance, either in plot or in episode, to the amorphisms of Eustathios and his fellows. To sum up, the spirit of the Sanskrit and of the Greek romancers is as divergent as the audiences of scholars on the one hand, and of weaklings on the other, for whom they wrote; nor can any real affinity, much less any direct connexion, be traced between the romances of India and of Greece.

The Double Recension of the Vasavadatta. Mahābhārata and the Rāmāyana, the Vāsavadaitā appears to be preserved in two distinct recensions, which I would tentatively call 'northern' and 'southern.' The first of these is represented by the text of Hall (Calcutta, 1859) and the second by the Madras edition of 1862, reprinted as an appendix to the present volume, as well as by Krishnamachariar's text (Srirangam, 1906-1908). The 'southern' text, to which Hall's manuscript D seems also to belong, differs from the 'northern' chiefly in showing a large number of interpolations, particularly ślēşas, virodhas, and other forms of similes appended to the series given by the 'northern' text. The spirit, however, of the 'southern' recension is identical with that of the 'northern.' There is, indeed, one omission of a complimentary allusion to the Buddhists (ed. Hall, p. 235) and of one derogatory reference to the Jains (ed. Hall, p. 297; cf. above, p. 7), but the retention of all other depreciatory mentions of both sects shows that the 'southern' redactor was not led to modify his text by any circumstances surrounding him; nor is there any added allusion in the 'southern' text which seems to be specifically South Indian. It may be regarded as practically certain that the 'northern' text represents Subandhu's original composition more closely than does the 'southern' recension, not only in view of the fact that the author of the romance was, in all probability, a native of northern India, where he almost indubitably wrote (cf. above, pp. 12-13), but also in consideration of the familiar principles of textual criticism that the shorter text is, other things being equal, to be preferred to the longer, and that the more difficult reading is to be preferred. to the easier, since the 'southern' recension evidently seeks, by

substitution or omission, to avoid many difficulties of word, phrase, or allusion which the 'northern' text boldly retains.

Manuscripts and Editions of the Romance. For the manuscripts of the Vāsavadattā and its commentators reference may be made to the catalogues of Sanskrit manuscripts enumerated by Aufrecht (Catalogus Catalogorum, 1. 566, 726; 2. 133-134, 224; 3. 120, Leipzig, 1891-1903). The principal commentators on the Vāsavadattā have been discussed by Hall (Introd., pp. 44-48), and I myself have written on 'Sivarāma's Commentary on the Vāsavadattā' (in FAOS. 24. 57-63), so that the problems there treated need not be repeated in this place.

Although the editions of Subandhu's romance will be duly listed in the bibliography (see below, pp. 197-198), a more detailed discussion seems appropriate here. These editions are seven in The first and best-known, which represents the 'northern' recension, is that of Fitzedward Hall (Calcutta, 1859), based on eight manuscripts and accompanied by the gloss of Siyarāma Tripāthin, who flourished early in the eighteenth century. The introduction to this edition has become a classic among Sanskritists, and the learning which it evinces on every page renders it amply deserving of this honour. Hall's text, however, represents a form really older than any of his manuscripts, being that of Sivarama, in whose favour the editor repeatedly discarded the united authority of all his manuscripts, a method of textual criticism which may perhaps be considered open to objection. The text of Hall has been reprinted verbatim by Jīvānanda Vidyāsāgara (Calcutta, 1874; 3d ed., 1907). The remaining five editions belong to the 'southern' recension. Of these the earliest is one in Telugu script (Madras, 1861), which was reprinted, with a correction of misprints, in Telugu (Madras, 1862) and Grantha script (Madrass: '70). The second of these, duly collated with the India Office copies of the other two, which Mr. F. W. Thomas, librarian of the India Office, London, most kindly placed at my disposal, is transcribed below (pp. 145-195). The text of this 'southern' recension is evidently later than the 'northern', since it abounds in interpolations, especially in the lengthened slessas and virodhas. The three editions under consideration contain the same commentary, which has appeared to me to be negligible, and which, according to Mr. J. K. Balasubrahmanyam, the publisher of the Srirangam text (Pref. p. 1) to be mentioned below, 'is traditionally attributed to one Tippa Bhupala, but nothing is certain about it. For instance, just as we were completing this book we got a palm-leaf manuscript of this work containing a commentary said to be by one Ramanatha. On closer examination it turned out to be neither more nor less than the commentary given in the Grantha and Telugu editions.' same general recension, though with a number of interesting variations, is represented by the edition published at Srirangam in 1906-1908, on the basis of several old palm-leaf manuscripts. It also contains an admirably full, careful, and suggestive modern Sanskrit commentary and an equally noteworthy Sanskrit introduction by the editor, R. V. Krishnamachariar, of which I have most helpfully availed myself. I distinctly consider Hall's and this as the best editions of the Vāsavadattā that have yet appeared. The Telugu text is also represented, more closely, by T. V. Srinivasachariar's edition (Trichinopoly, 1906), which, I regret to say, seems to me to offer scope for some improvement. All the divergencies of the Madras, Srirangam, and Trichinopoly editions from the text of Hall will be found duly recorded in the footnotes to the present translation, while the variations of the 'southern' from the 'northern' recension will be indicated by parentheses in the appended transliteration, the portions of the 'northern' text omitted by the 'southern' being there supplied in square brackets. It will be clear that a critical text of the Vāsavadattā, which shall take into account all accessible manuscripts, commentaries, and editions, is still a desideratum.

The Remaining Sanskrit Prose Romances. Except for a digression on the relation sometimes held to exist between the Sanskrit and the Greek romance (see above, pp. 35-38), this Introduction to the Vāsavadatţā has thus far purposely been restricted to Subandhu and his work, especially as Meyer (Dandin's Daçakumāracaritam, die Abentcuer der zehn Prinzen,

pp. 1-139, Leipzig, 1902) and Collins (The Geographical Data of the Raghuvamsa and the Dasakumāracarita considered more especially in their Bearing upon the Date of these Works, Leipzig, 1907) have devoted admirable studies to Dandin, while Peterson (Kādambarī, 2 ed., Introd., Bombay, 1889) has done a similar service for Bāṇa. Moreover, the Daśakumāracarita, Harṣacarita, and Kādambarī are all readily accessible, not only in numerous editions, which need not be enumerated here, but also in excellent translations (the Daśakumāracarita by Meyer, op. cit., and by Haberlandt, Munich, 1903; the Harşacarita by Cowell and Thomas, London, 1897; and the Kādambarī by Ridding, London, 1896). It may not be amiss, however, to add a brief outline of such other Sanskrit romances as have thus far been analysed, though it must be borne in mind that further investigations and additional and fuller catalogues of Sanskrit manuscripts will, in all probability, add to the sum of ākhyāna literature.1 Omitting campūs on Rāma, Kṛṣṇa, Aniruddha, and Nala, as well as rifacimenti of the Mahābhārata and Rāmāyana, and pseudohistories of Śālivāhana and Mayūravarman, attention may here be called to two late Sanskrit romances. The first of these is the Yaśastilaka of Sōmadēva, who completed his romance in 959 A.D. The work has been analysed in detail by Peterson (Second Report of Operations in Search of Sanskrit Manuscripts in the Bombay Circle, pp. 33-49, Bombay, 1884) and has been edited by Sivadatta and Parab (Kāvyamālā, No. 70, 2 parts, Bombay, 1901-1903). It is a religious romance, treating of the conversion of Māridatta, king of Rājapura, from Brāhmanism to Jainism through the agency of his twin nephew and niece, whom he was about to offer in sacrifice, not knowing who they were, and through the arguments of the Jain sage Sudatta. The familiar device of the story within a story, whereby Māridatta's nephew

¹ Krishnamachariar (Introd., pp. 1-2) notes the paucity of works of this type, but he enumerates the following which would otherwise have escaped my notice: Dhanapäla's Tilakamañjarī (ed. Bombay, 1903 = Kāvyamālā, No. 85), the Jain romance Gadyacintāmani (variously ascribed to Vādībhasimha, Pradīpasimha, and Simhasūri), Abhinavabhaṭṭabāṇa's Vīranārāyaṇa and Haricandra's Jīvandharacampū, the fragmentary Śrīkṛṣṇacarita of Agastyakavi, the lost Trāilākyasundarī of Rudra, and the lost Tarangavatī. He also attempts to account for this scantiness (pp. 2-8).

tells his uncle all his history, and a series of reincarnations, as in the Daśakumāracarita and Kādambarī, are both found in Sōmadēva's romance, while learned precedents and, what is still more remarkable, explicit quotations from other poets, including Bāṇa, abound. Altogether, it is clear from Peterson's admirable analysis that the Yaśastilaka richly deserves translation, both as belonging to a category of Sanskrit literature of which too few specimens are extant, and as a valuable source for additional knowledge of the tenets of the Jains.

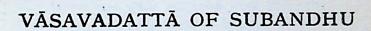
The second romance which should be noted in this connexion is Bāṇēśvara Vidyālaṃkāra Bhaṭṭācārya's Citracaṃpū, written in 1744 A.D. in honour of Citrasēna, king of Vardhamāna, and briefly analysed by Eggeling (Catalogue of the Sanskrit Manuscripts in the Library of the India Office, 7. 1543–1545, London, 1904). This novel is characterised especially by a long dream, and by an unmistakable inculcation of Vāiṣṇavite Vēdāntism; otherwise it offers but little of interest.

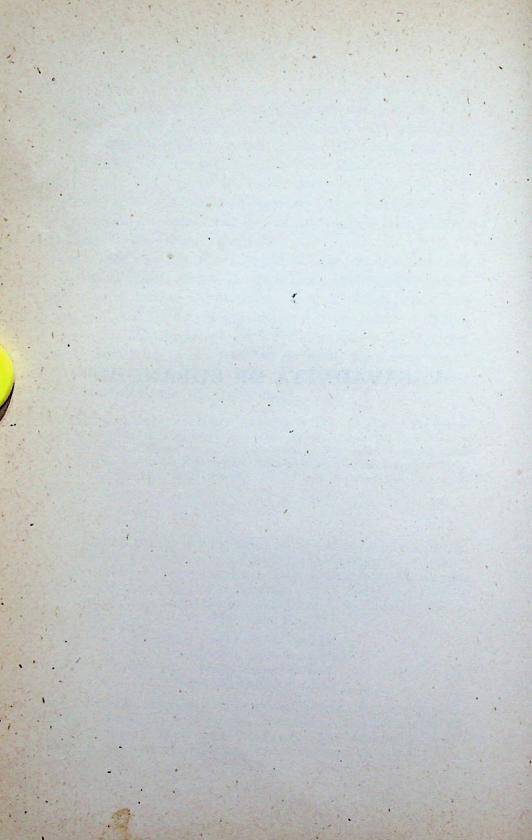
¹ See 'Reincarnation as a Novelistic Device', in WZKM. 18. 54-58. For reincarnation in a modern Western novel see Margaret Potter's Flame-Gatherers (London, 1904), and Bain's Descent of the Sun (London, 1903). The earliest example known is the Egyptian Tale of the Two Brothers, written in the nineteenth dynasty (1375-1202 B.C.; tr. Maspero, Contes populaires de l'Égypte ancienne, 3 ed., pp. 3-20, Paris, 1906).

[Dr. Ogden draws my attention to a reference to Subandhu in an anthology of a certain Laksmana, described by Peterson (Third Report of Operations in Search of Sanskrit Manuscripts in the Bombay Circle, p. 35, Bombay, 1887) under the title of Sūktāvali. The stanza, whose date is thus far unknown, is as follows (Peterson, op. cit., Appendix, p. 55):

jīyād gadyasudhādhunyāh subandhuh prabhavācalah yad bhangāslēsam āsādya bhangah kavibhir āsritah,

'may Subandhu, in strength immovable, prevail over the nectarous stream of prose, for since he gained combination after the breaking (of words into their component parts), the breaking (of words into their component parts) has been employed by poets.']





[2] Victorious is divine Sarasvatī,
Who aideth bards of keen and nimble wit
To see the world, as 'twere a jujube-fruit,
Lying within the hollow of their hands.

Victorious, too, is Hari, resting now,
The while he smileth on the shepherd lads
Whose upraised arms bend 'neath the awful weight
Of their vast burden; yet cry unto him:
'Ah, weary art thou, let the mountain be;
We will sustain it, Kṛṣṇa, lord of all'!

- [3] May he 2 whose waist is girded keep you safe, Yea, he whose serried furrows brightly shine; E'en while the zone he hath too tightly drawn Doth work distraction by its beauteousness.3
- [4] Victorious is the god 4 whose crescent gleams
 Like to a silvern pearl by Umā set 5
 Upon his brow, when from his blazing eye
 She gathereth the black collyrium.
- [5] How blessed are those souls beneficent
 Who work the weal of others, for to them
 The moon that openeth the lotus-buds
 Doth give a twofold meed of radiance 6!
- [6] The wise say sooth: 'More loathsome than a snake
 Is he whose soul is filled with wickedness':
 The serpent (hateth the ichneumon tribe),
 But leaves his brethren safe; while knavish folk
 With venomed tongues (destroy their nearest kin).

¹ Tel. ed. and Srirangam text, 'arms bent in vain.'
² Kṛṣṇa.
³ Tel. ed. interchanges this stanza with the one following.

Siva. Srirangam text, against the metre, adds 'upon his head.

Translated in Böhtlingk, Indische Sprüche, 2 ed., No. 4552, St. Petersburg, 1870–1873.
 Böhtlingk, op. cit. No. 6214. The stanza is still popular in Mithila (see Grierson,

- [7] In evil only are the wicked wise;
 Like as the owl is blind, save in the dark.

 There is but one eclipse—foul calumny;
 Only the clouds that hide the moon are black.
- [3] And when with sooty and polluting touch
 The man of evil fain would smirch the good,
 He doth increase the radiance of the just;
 E'en as the ashes in the grinder's hand
 Do but enhance the lustrous mirror's sheen.3

Yet (drought doth rule) o'er all, the «cranes sport not»
Nor doth the «heron seek the azure vault»,
For lo, the lake hath left this mortal world;
All (joy is fled), and «strange kings now bear rule»,
Wasting the earth with «fratricidal» strife,
For Vikramāditya hath passed away.

[11] The words of goodly bards rejoice thine ears,
E'en when thou knowest not their wondrous skill;
For in a jasmine wreath thine eyes delight,
Though to thy senses come no perfumes sweet.⁵

The noble gain true knowledge of themselves By observation of their fellow men; As on the mirror's polished surface falls The vision of the soul's own magnitude.

Curiosities of Indian Literature, pp. 8-9, Bankipore, 1895, who says: 'Here natuladvēṣī is a threefold pun. It means either "hating the ichneumon," or "not hating his own race," or "not hating the members of the family of the man he has bitten").' My attention was kindly called to this reference by Professor Zachariae (card of May 2, 1907), and Dr. Grierson very courteously loaned me his personal copy of the little book. It should be noted that the modern proverb reads mṛṣā na instead of na mṛṣā.

Böhtlingk, Indische Sprüche, 2 ed., No. 142, St. Petersburg, 1870-1873.

² Böhtlingk, op. cit. No. 6126; Tel. ed. and Srirangam text interchange this stanza with the one following.

Böhtlingk, op. cit. No. 7376.

⁴ For the valuelessness of this stanza as a source to determine the date of the Vāsavadattā see Introduction, pp. 8-11.

⁵ Böhtlingk, op. cit. No. 680. ^c Böhtlingk, op. cit. No. 2148.

[9] Through great Sarasvatī this book was writ By Sujana's one brother, whom mankind Doth call Subandhu, skilled full dextrously To interweave in every word a pun.¹

[10] There was a king named Cintāmani, whose like had never existed,² whose nail-jewelled feet were unscarred, though rubbed by the edge of a touchstone which was the series of the beautiful crest-gems of the circle of all the princes of the earth.

[11] He caused astonishment by (gifts of gold, food, raiment, and estates as Nrsimha caused astonishment by (rending the body of Hiranyakasipu) 3; he gave joy to the (divinities by his goods as Krsna gave joy to (Vasudēva); [12] he (conquered with ease) the circle of the earth as Nārāyana (upheld) the circle of the world by his (boar's form); he produced (glorious and blissful prosperity as Kamsa's foe produced prosperity for (Yaśōdā and Nanda): he made (poetry honoured) as Ānakadundubhi made (Kāvyā afraid)4; [13] he had his lotus feet embellished by the rays of the crest-jewels of (many serpents) as Sāgaraśāyi had his lotus 5 feet embellished by the rays 6 of the crest-jewel of the (cosmic serpent); he protected (unceasingly) as Varuna protected the (western regions); he adorned (petitions with gifts) as Agastya adorned the (southern districts); he was the lord of a hundred (armies) and (habitually levied just taxes) as the ocean is the lord of a hundred (rivers) and is the «habitat of fish»; [14] he was followed by a (great army) and repulsed «obstacles» as Hara is followed by (Mahāsēna) and repulses «Māra»; he was the home of the (wise) and the dwelling-place of the «acts of all men» as Mēru is the home of the «gods» and the dwelling-place of «Viśvakarman»; he (rejoiced in generosity at festal times and removed sorrow by his «beauty» as the sun cloves not the night and removes the sorrow of «Chāyā»; he

¹ Omitted by Tel. ed. and Srirangam text. Cf. Introduction, p. 13.

² Tel. ed., 'of no mean nature.' For a somewhat similar description of a king see-*Cadambari*, pp. 7-14, Bombay ed., 1890 (tr. Ridding, pp. 3-5, London, 1896,

³ Cf. Visnupurana, 1. 17-20. 5 Tel. ed. and Srimagam text omit 'lotus.'

Cf. Harivanta, 59.
5 Tel. ed., 'series.'

gave (unimpeded) prosperity and afforded delight in «intercourse» as the God of the Flowery Banner¹ gave prosperity to (Aniruddha) and afforded delight to «Rati».

[15] Though a (demigod), he was a «god», for he was a «benevolent» (receptacle of wisdom); though a (Dhṛtarāṣṭra), he was a «friend of Bhīma», for he was a (ruler of a kingdom) «who loved virtue»; though (come to earth), he took refuge in the «courts of the gods», for he was (filled with patience) and took refuge in «good government»; [16] though a (great reed) by nature, he was «smooth» within, for his was the nature of (Arjuna), «upright» within; [17] though born of a (buffalo), he was «begotten by a bull», for he was born of a (queen) and was a «producer of government»; though no (central gem of a necklace), he was the «midmost jewel of a throat-band», for he was a (fearless), «mighty leader».

While he ruled the earth, (quibblings 3 and fallacies) were practised only in arguments 4 (for there was no need of chabitually checking deceit); [18] there was (infidelity) only among materialists (for there was no (poverty)); there was employment of a (spur) only in executing commands 6 (for there was no employment of (petty enemies); there was (picking) [19] only on lutes (for there was no (back-biting)); there was association with (threshing-floors) only in the case of rice (for there was no association with (evil men); there was capture of (snakes) only among serpent-charmers (for there was no need to capture (liars); (imposts) were cut only in the receipt of taxes (for there was no amputation of (hands) 7); (roots) were plucked out only in the case of «wormwood-trees» (for «ascetics» did not pluck out their (eyes); [20] only lotuses opposed the (moon) (for there was no opposition to (Brāhmans) 8); ('ruler of the world') was applied only to the elephant of the north 9 (but not to any man

¹ Kāma. ² Srirangam text, 'he was the refuge of.'

³ Srirangam text adds 'futile answers.' 4 Tel. ed., 'only in Nyāya textbooks.'

⁵ Srirangam text adds ' and castes.'

⁶ Tel. ed. and Srirangam text, 'only in yoga-exercises.'

⁷ Tel. ed. and Srirangam text, 'there was hand-cutting only in blossoms.'

⁸ Tel. ed. and Srirangam text, 'the king.'

[&]quot; Tel. ed. and Srirangam text, 'only to the world-elephants.'

save the (king); there were (fire-tests and balance-tests) only in the case of different sorts of gold (for there were no (ordeals by fire or balance) 1); only jewels were (pierced by needles) (for there was no (disturbance by suggestive movements); only in child-bearing 2 was there rending with (griping pains) (for there was no rending by (impalement)); [21] (Duhśāsana was known) only in the Bhārata 3 (for there was no (glimpse of evil instruction)); the (sun's rays opened leaves) 4 only in the case of lotuses (for there was no (sawing asunder) 5).

Though the Great Boar was intent on upholding the (earth), yet he (Cintāmaṇi) clove (mountains). Rāghava entered the forest with (Sītā) leaving his native land (but Cintāmaṇi entered the forest having his (native land)). Bharata had affection for Rāma, yet made (Rāma depart) from his kingdom (but Cintāmaṇi made (peace) in his kingdom). [22] When Nala was united to Damayantī it was a (marriage of one already wedded) (but Cintāmaṇi (regained his territory)). Pṛthu (levelled the earth by banishing the mountains) (but Cintāmaṇi (covered the earth by sending forth his offspring)). There was, therefore, no reason to mention former kings.8

He, moreover, was another sort of monarch and had humbled all the princes on earth. Thus he was a mountain with a visible exaltation of (peak), which never ceased to delight the «Gan-

¹ In the ordeal by balance the accused was twice weighed. If he was lighter at the second weighing than at the first, he was acquitted; but if heavier, he was condemned. In the fire-ordeal the defendant was required to carry a heated metal pot a certain distance, and was adjudged innocent if his hands, which might be bound with leaves as a partial protection, remained unburned (see Jolly, Recht und Sitts, p. 145, Strassburg, 1896).

² Tel. ed., 'in new (i.e. 'first') child-bearings of young women'; Srirangam text, 'in child-bearings.'

³ Tel. ed. and Srirangam text, 'in the Mahābhārata.'

⁴ Tel. ed. and Srirangam text, 'the opening of leaves of lotuses by the rays of the sun was the very utmost decree.'

⁵ Cf. the Iranian legend of the sawing asunder of Yima by Spityura (Yast, 19. 46).

⁶ Cf. Mahābhārata, 7. 69.

This rendering seems justified by the context and by the paronomasiac meanings of the words employed, although the commentary does not allude to the applicability of the passage to Cintāmaṇi.

⁸ Tel. ed. adds 'but rather (there was occasion) of blame (of them).'

dharvas who roamed along its slopes»; for he never ceased, with his visible exaltation of (majesty), to delight the «steeds that bore his army». [23] He was a (Himālaya), though not shaken by «snow» nor suited to the birth of «Umā», for he was (indeed a lotus) unshaken by «pride» and unsuited for the birth of «deceit». He was a «snowy» (bullock)-banner set upon a «hill», for he was «indeed exalted in speech» and set as a banner of (justice).

He was a (wind), (bending all the forest down), (a friend of the fire), (eager for the clouds), and (bearing along the flowers); for he was (ever patient), (straightening every crooked way),1 (foremost of ascetics), (not avid of sensual pleasures),2 and the (joy of the wise). [24] He was a mine of gems (with no serpents),3 exceeding4 deep its (boundaries), (no otter a terror to it), ever a very refuge for (fishes), (filled with water), (bearing ships),5 whereto (belonged) the (mountain 6 and the crocodile), (the mighty-lord of rivers), the (ocean); [25] for he was (no knave), rexceeding deep his (decorum), (no light of his dismaying any), ever a refuge like the (moon),8 (delightsome), (rich in children, his serenity unshaken, (great, proud), and (with a signet ring). [26] As the moon causes joy in the (night season), is the friend 10 of (white lotuses), has his mansion filled with all the (digits), and is (unsurpassed by the constellations); he caused joy in the (festivals), was the friend 10 of (pleasure groves on earth), had his mansion filled with all the (arts), and (subdued the excessive might of his foes). As Sumëru caused the (sun to rise), gave a (golden glory), and had (wealth surpassing the (other) mountains); he caused the (prosperity of his friends), possessed (every beauty), and had (good fortune impregnable and abundant.

Or, 'banishing all famine.' -2 Or, 'eager for the gods.'

Tel. ed., 'with no temayas' (glossed as 'a sort of fish,' i.e. 'a whale'); Srirangam text, 'with no fear of serpents.'

Tel. ed. and Srirangam text omit.

Tel. ed. and Srirangam text, 'with a good bed.'
Tel. ed., 'unbending'; Srirangam text. 'fearing not his subjects.

Tel. ed., 'ever with a moon-like min-

o Tel, ed. and Srirangam text, ' recepta e of virtue.'

¹⁰ Tel. ed., ' the one friend.'

[27] Even had Arjuna been ever with them, the ranks of his foes would not have been equal to the (combats in the Mahābhārata), for they were not equal to (bearing great burdens). Though (Bhīsma), he was (unkind to Śāntanu), for he was (terrible) and had a (ceaseless desire for glory); though (wandering on the mountains), (he dwelt not on the hills), for he was (accompanied by his attendants) and (needed not the admiration of his family).

[28] And, furthermore, he (wavered 1 not from the path of a warrior), as Triśańku 2 (wavered 1 in the path of the constellations); though he was (Siva), (he drank no poison), for he was a (giver of weal) and (not depressed); though he was a (fire), he was not a «flame», for he was a (purifier) and free from «evil habits»; though he was a (burner), he was not a «consumer», for he had a donging for hermitages and was no «destroyer»; [29] he was no Yama (snatching life away suddenly), for he did not (deprive of life without reason); he was no Rāhu increasing his (radiance by swallowing the sun's disc),3 for he did not increase his (greed by seizing the kingdom of a friend); he was no Nala crushed by (Kali), for he was not crushed by (strife); he was no Cakri exhilarated by the death of (Śrgāla),5 for he was not exhilarated by the death of a (craven); he was attended by (glory and generosity) as the cowherd Nanda was attended by (Yaśoda); he (planned peace and war) as Jarasanda's (body was disrupted union) 6; he possessed (generosity and luxury) as Bhargava (ever wandered in the clouds); [30] he was attended by (good friends) and commanded (good counsel) as Dasaratha was attended by (Sumitra) and commanded (Sumantra); he was (devoted to worthy objects of generosity) and protected the «earth» as Dilīpa was (beloved by Sudaksinā) and protected

¹ Tel. ed. and Srirangam text, 'fell.'

² Srirangam text, 'though Trisanku for he had triple powers.'

³ Cf. Mahābhārata, 1. 19.

^{&#}x27;Tel. ed. and Srirangam text, 'having his body conquered'; cf. Mahābhārata, 3. 58-61.

⁵ Cf. Harivamsa, 100.

Cf. Mahābhārata, 2. 17.

the «cow» 1; his glory was exalted by his (virtuous life) as Rāma's glory was exalted by the (birth of Kuśa and Lava).

He had a son named Kandarpaketu. He was the Goy of the hermits) as the coral-tree (stands in Indra's garden) 2; [31] he (produced weal) as Himālaya was the (birthplace of Siva); he was (marked by his luxurious pleasures) as Mandara is (scarred by the body of the serpent); his (crores were enjoyed by great kings as Kāilāsa's (summit is enjoyed by the Great Lord>3; he gave pleasure to many (women) as the spring gives pleasure in many (gardens); [32] he made the (earth) resound as Mandara, lifted on high in the churning of the ocean of milk, made the (water) resound; he (took delight in love) as the God of Passion's Bond 4 (rejoices Rati); he was shaken by (meditation) as the collected ashes of Siva are shaken at (twilight) 5; [33] he had a (pure heart) and «clung to Visnu's feet» as an autumn cloud has a (lurid centre) and «depends from the sky» 6; he was accustomed to (all passion and merriment) as Arjuna was accustomed to be (courageous in battle); [34] he was adorned with a (garland of the circle of the earth) as Kamsa was adorned with a (blue lotus garland); he gave joy to the (humble) and «delighted the wise» as Tārkṣya gave joy to (Vinatā) 7 and had «Sumukha for a son»; he (clasped) a beautiful form to his «breast» as Visnu (changed) his beautiful form into a «boar»; he had (time and justice) put into his own power as Santanava had (Death) put into his own power; [35] he governed (full happily) as the host of Kāuravas was led by (Susarman).

Though (Subāhu),8 he was a joy to «Rāma», for he had (beautiful arms) and gave joy to «women»; though he had (two

¹ Cf. Raghuvamsa, 1-2.

² The heaven of Indra, the home of warriors fallen in battle, and the future hope of popular classic Hinduism, is particularly renowned for its wonderful coral-tree, which, according to *Viṣnupurāna*, 5. 30, was produced at the churning of the ocean of milk, and which has golden bark, copper-coloured leaves, and flowers of surpassing fragrance.

³ Siva.

Kāma. 5 An allusion to Siva's revel dances at nightfall.

⁶ Srirangam text, 'he had a (pure heart) as an autumn cloud has a (lurid centre); he (clung to Vişun's feet) as the moon (depends from the sky).'

⁷ Tel, ed. and Srirangam text omit.

CL Ramayana, 1. 30.

eyes), he was «Śiva», for he was a «great monarch» who (gazed on all alike); though (made of pearls), his «waist had no central jewel», for he was (free from disease) and «virile»; as a cloud [36] (terrifies flamingoes with showers of exceeding purity), he (slew kings terrified by the edge of his flashing sword); though a light upon a (pole), his «wick was not consumed», for he was the light of his (race) and his «estate was unimpaired».

The noble, resembling oceans with beauteous (mountains), with (waters) increased exceedingly, and with (contented creatures), attained their highest growth through him who was, as it were, the moon when its (house has all its digits, removes the distress of night, opens the white lotuses), [37] is a friend to (white lotus groves), and (adorns a quarter of the sky); for the noble, with (radiant limbs), with (life) increased exceedingly, and with (amiable qualities), [38] attained their highest growth through him who was the (home of the aggregation of all virtues, delighted in Siva's way, destroyed his enemies), was a friend of (pleasure groves on earth), and had his (hopes fulfilled).

And the hearts of women rejoiced at the sight of him who was like the God of the Dolphin Banner, causing (Aniruddha) delight, (dear to Rati), and (armed with an arrow of flowers); for he caused (unimpeded) delight, was a (friend of wantonness), and (surpassed the Flower-God). For him who was as the spring with the (attendant southern breeze), with (sweet koel-notes) pleasing the ear, expanding the (buds), making the (forests bend), [39] (delightsome with fragrant flowers), with (lotuses) easy for all to gather, possessing an abundance of (white thornapple trees) spread abroad, but passing over the (wormwood), damsels felt attachment, being like creepers of the forest with a thousand (buds), crowded with (bees), charming with (sprigs), and with (sportive birds); since he had a (continual)

¹ Tel. ed. and Srirangam text omit.

² The notes of the koel, or Indian cuckoo (Eudynamis orientalis, Linn.), though in themselves scarcely pleasant, are hailed with delight as a harbinger of spring, and the bird is, therefore, regarded as a friend of love.

³ Tel. ed. and Srirangam text, 'the eye and ear.'

income for the attendant nobles),1 possessed a (sweet koel-voice) pleasing the ear,2 expanded clove, gave a (charming colour to women), (delighted in learned sages), possessed (good fortune) easy for all to gather, spread abroad an abundance of (gold), and surpassed his (foes), while the damsels [40] were filled with a thousand «anxieties», were sought by «lovers»,3 were charming because of their «coral necklaces»,4 and were at the «wanton age».

And by his staff-like arm on the field of battle [41] the bow was gained, by the bow the arrows, by the arrows his foeman's head, by this 5 the world,6 by this 7 a leader such as had never been before, by the leader fame, by fame the seven seas, by the seas the renown of the kings of the Krta and other ages, and by that 8 constancy, and by this 9 something marvellous every instant. And the periphery of the bosoms of the lovely wives of his foes, who had been consumed by the fire of his majesty, was deserted by their pearl necklaces, as if terrified by the blows of their hands.

[42] And his sword, as if coloured with lac from the feet of the Goddess of Victory which had been moistened with the blood of slain infantry, elephants, and horses, shone over a sea of conflict whose shores were covered with quantities of pearls 10 fallen from must elephants' 11 frontal lobes which were shattered by sharp arrows, with flying (birds), with hundreds of (rivers and white and blue lotuses whose manifold charms were spread through the (beautiful) waters,12 with 13 (dancing waters), and terrible because of the fierce pride of the carubhatas-fish which

² Tel. ed. and Srirangam text, 'the eye and ear,'

5 Tel. ed. and Srirangam text, 'by the foeman's head.'

¹ Or, 'was a competency for his retainers, sages, and honourable men.'

⁵ Or, 'had curls on their foreheads.' 4 Or, 'because of their long hair.'

⁶ Tel. ed., 'by the world unprecedented renown as a leader, and by renown fame.' 7 Srirangam text, ' by the world.' 8 Tel. ed. and Srirangam text, 'by renown.'

Tel. ed. and Srirangam text, 'by constancy.' 10 Srirangam text, 'round pearls.' 11 The frontal lobe of an elephant is believed to contain a pearl, called kuñjaramani or gajamani, which is possessed of magic properties (Crooke, Popular Religion and Folk-Lore of Northern India, 2 ed., 2. 240, Westminster, 1896).

¹² Tel. ed. and Srirangam text, not alluding to pun, 'with tortoises (clinging) on the feet of elephants coming up from the beautiful water, with lovely white and blue lotuses, with hundreds of rivers.'

¹³ Tel. ed. and Srirangam text, 'undulating with.'

were eager to consort with the [43] (surasundaris); since it shone on a sea of conflict whose shores were covered with quantities of pearls fallen from must elephants' frontal lobes which were shattered by sharp arrows, with flying (darts), with hundreds of (fleshless, white-umbrellaed armies) whose manifold charms were spread through the (red) waters, with convulsing corpses), and terrible because of the fierce pride of (warriors' eager to consort with the (Apsarasas).

[44] Then, once upon a time, when the night was finished; when the Lotus-Lord of shell-like beauty was sinking with his spouse, the Night, into the western; ea; while he was white, as it were, with the curds which constitute a morsel of food for (Buddhist) ascetics at their mealtime, and was like a mass of Yamuna's foam by night, and resembled a fragment of stone 4 for the polishing of Mēnakā's nails, and had the shade of the soma-plant in the centre of his body, and resembled the silvern earring 5 of a head laid softly down on the pillow of the western mount, and seemed to be the goblet of Lady Night containing a remnant of wine: [45] when the bees had their feet caught in the pollen of the white lotuses which had been converted into cold 6 paste by the dew; when by their soft chatter the mainas revealed women at their rendezvous; when the huts of the ascetics awoke intent on study; when the streets resounded with poetic tales chanted by mendicants in the vibhāsa mode 7; [46] when the lamps seemed unable, because of their exceeding thinness,8 to bear the blackness of night 9 which they had entirely

¹ Tel. ed. and Srirangam text, 'in the forefront of battle, as on a sea terrible with the roaring noise of soldiers marching in eagerness to consort with the Apsarasas'—apparently with no attempt to pun.

² Tel. ed. and Srirangam text, 'undulating with.'

³ The distinctly conventional character of Subandhu's romance is well illustrated by his making the moon set in the west because the sun does.

⁴ Tel. ed., 'crystalline stone'; Srirangam text, 'fragment of white stone for the polishing.'

⁵ Tel. ed., 'the circle of the silvern earring of night, with her head softly resting,' etc.; similarly the Srirangam text.

⁶ Tel. ed. and Srirangam text, 'cold, icy water.'

⁷ Tel. ed., 'hāsa mode.' 8 Or, 'emptiness.

⁹ Tel. ed. and Srirangam text, 'mass of nocturnal blackness.

swallowed up, and which they vomited, as it were,1 under the guise of lampblack, and were exhausted by having stretched their necks a hundred times as if to see the tremulous delights of amorous union,2 [47] and had been witnesses of manifold ways of wanton sport,3 seeming to protect the darkness4 lurking beneath them as if it were a refugee; when they had become (dull) because their «oil» had been consumed as knaves 5 become (slack) because their «affections» have been consumed; when they had reached the end of their (wicks) as the exceedingly aged reach the end of their (lives); when they had only their (bowls) left as noble lords reduced in their estate have only their (bodies) left; [48] when they were (put in the middle of the house as demons (wander abroad at the end and middle of night); when they had (moths) flying about them as the (sun) descends on the summit of the western mount; when the gifts of flowers in the boudoirs, that had been noisy with the humming 6 of swarms of bees delighting 7 in the abundance of unceasing drops 8 of honey had withered; [49] when the downy Nepal jasmines had fallen from the tresses; when fair women seemed to be pouring forth teardrops for grief at separation from their lovers 9 and, with bud-like feet 10 tinkling with anklets, delayed, as it were, the departure of their best beloved; when the mist of perspiration 11 had been dried by the wind of the wings of a swarm of bees enamoured of the perfume of the wreaths of half-opened Malabar jasmine 12 in thick tresses dishevelled by weariness of

¹ Tel. ed. and Srirangam text omit 'as it were.'

Tel. ed., 'the quivering of amorous women.'
 Tel. ed., 'varied love-joys with delights manifold'; Srirangam text, 'wanton sport with perturbations manifold.'

^{&#}x27;Tel. ed. and Srirangam text, 'mass of darkness.' Tel. ed. and Srirangam text, 'the voices of knaves,'

[&]quot; Tel. ed. and Srirangam text, 'sound of the humming."

Tel. ed. and Srirangam text, 'stupefied with the intoxication of tasting.'

[&]quot;Tel. ed., 'drops fallen unceasingly'; Srirangam text, 'drops falling unceasingly.'

[&]quot; Tel ed and Srirangam text, ' best beloved.'

[&]quot;Te. 4d. and Srirangam text add ' when they (the fair women) shone with bud-like

[&]quot; Jel et particles of the mist of perspiration'; Srirangam text, 'particles of enspiration. " Le . et and Stirnogam text, ' mādhavī.'

intense passion in the waning night; [50] when damsels were tuneful with the jingle of the bracelets on their tremulous, slender arms while they illumined their apartments by the light of the rays2 of their milk-white teeth, revealed through their sobbing at the pain caused by the loosening of the hair which adhered to the fresh 3 nail-marks 4; [51] while their attendants, wearied with importunities for another glimpse, saw lovers constantly; while (the damsels themselves) felt bashful just for an instant at the endearing words of the house-parrots who had remembered 5 a hundred shameless speeches uttered in the night6; [52] when they (the damsels) had the beauty, as it were, of an autumnal day with (clouds not adorned by sky),7 for their (bosoms were adorned by the marks of nails); when they seemed nigh unto death and had their faces set toward the (city of the Lord of Life, s for their faces were set toward their dovers' persons; when they resembled a row of trees in a forest in the spring-tide abounding in (sap), for they abounded in (anxiety); when they were embraced by their lovers; when there blew a wind that rocked the filaments of the flowers and removed their pollen from the hair [53] of damsels wearing delightsomely tinkling jewels, whilst it had an abundance of expanded white lotuses, and caused pleasure, and rejoiced in union, and rained down a fire of chaff,9 as it were, on lonely 10 girls lightly deserted by their lovers, and surrendered them wholly to the burning arrows of love, and carried far [54] the plaint of the Brahminy duck 11;

¹ Tel. ed. and Srirangam text, 'charming.'

Tel. ed. and Srirangam text omit 'rays.'
 Tel. ed. and Srirangam text omit 'fresh.'

¹ See Schmidt, Beiträge zur indischen Erotik, pp. 478-496, Leipzig, 1902.

⁵ Tel. ed., 'who made up speeches of love's shamelessness'; Srirangam text, 'who remembered speeches of love's shamelessness.'

⁶ The same embarrassing habit of the parrot is mentioned by Amaru (see Böhtlingk, Indische Sprüche, 2 ed., No. 2710, St. Petersburg, 1870-1873).

Their beauty was like the dark massed clouds.
 A euphemism for Yama, the God of Death.

⁹ A fire of chaff being proverbially sudden and intense; Tel. ed. and Srirangam text, ⁴powder of a fire of chaff, also omitting 'rained down.'

¹⁰ Tel. ed., 'lonely, deserted.'

¹¹ According to the conventions of Sanskrit literature, two indiscreet lovers were transformed into Brahminy ducks (Cascara rutila, Pallas) and condemned to pass

then (Kandarpakētu) saw in a dream 1 a damsel 2 about eighteen years of age with her hips girt 3 round with the bond of a girdle 4 which was the gate 5 of the city of delight of her thighs; which was the golden rampart of the great treasure-house of the city of joy 6; which was a trench for the line of the tendril of down 7;

each night separated by a river, from whose opposite banks they continually call to each other.

1 Cf. Hall, Introd., pp. 30-31, note; and, for parallels in Sanskrit romances and dramas, as well as in The Thousand Nights and One Night, see Gray, 'Literary Studies on the Sanskrit Novel, in WZKM. 18. 40-41, 50. For a more modern parallel, reference may be made to the Panjābī legends of Princess Adhik Anūp Daī, daughter of Rāja Sirkat (a hero of the Rāja Rasālū cycle), and of Jalālī, the blacksmith's daughter (Temple, Legends of the Panjab, 1. 233; 2. 168-169, Bombay, 1884-1900). The same motif is found in early European romances, as in the Artus de la Bretagne and Palmerin de Oliva (Dunlop, History of Prose Fiction, 1. 258-259, 380, London, 1896). See also, for other instances of dreams toward morning, Harsacarita, pp. 136-138, 166, 207, Bombay ed., 1892 (tr. Cowell and Thomas, pp. 105-106, 132-133, 177, London, 1897); Kādainbarī, pp. 135-136, Bombay ed., 1890 (tr. Ridding, p. 57, London, 1896); Brhatkathāślokasamgraha, 2. 43 (ed. and tr. Lacôte, Paris, 1908); Natesa Sastri, Dravidian Nights, p. 49, Madras, 1886; Frere, Old Deccan Days, 2 ed., pp. 68-69, London, 1870. In India, as elsewhere in the East, dreams play an important rôle in divination, and the wide sphere of Sanskrit oneiromancy has been admirably discussed by Julius von Negelein (Der Traumschlüssel des Jagaddeva, Giessen, 1912), on the basis of a critical edition and translation of Jagaddēva's Svapnacintāmaņi. It seems generally agreed that dreams toward morning come true (cf. the texts cited by Hall, loc. cit.). According to the Kathāsaritsāgara, 46. 150, 'the slow or speedy fruitage of it [a dream] depends on the difference of time [when it is beheld]; but this dream, being seen at the end of the night, will give a speedy fulfilment'; and it may be added that the Asura princess Usa, to whom Subandhu himself alludes (below, p. 61), first saw her future husband, Aniruddha, in a dream (Kathāsaritsāgara, 31. 11-32, tr. Tawney, 1. 276-277, Calcutta, 1880).

This detailed description of the heroine, to which many parallels might be cited in Sanskrit literature, becomes of special interest when compared with the well-known representations of the female form in Indian art, in which the breasts and hips are of exaggerated development, while the waist is correspondingly slender. Vāsavadattā is to be classed, from Subandhu's description, as a padminī, having, among other characteristics, a moon-like face, eyes with reddish corners, dark, heavy hair, a line of down on the abdomen, and a slow gait; a tarunī, as being between sixteen and thirty, and a dēvasattvā, as being noble in conduct and wealthy (Schmidt, Beiträge zur indischen Erotik, pp. 220-224, 243-253, Leipzig, 1902). For similar, but far briefer, descriptions of Oriental beauties, see, for example, Swynnerton, Romantic Tales from the Panjāb, pp. 391-392, London, 1903; The Thousand Nights and One Night, tr. Payne, 3. 111-112; 4. 295; 7. 147, 210; 8. 103-104, London, 1882-1884.

³ Tel. ed. and Srirangam text, 'marked out.' Tel. ed., 'new girdle.'

⁵ Tel. ed. and Srirangam text, 'garland of.'

⁶ Tel. ed. and Srirangam text, 'the golden rampart of the abode of the treasure of her thighs, Love's great depository.'

⁷ Tel. ed., 'zone of the trench for the multiform tendril of down'; Srirangam text also adds 'zone.'

which was a halo for the disc of the moon of her hips; which had a golden inscription consisting of a line of down that proclaimed victory over the triple world¹; which was the line of the moat of the prison of the hearts of all men; [55] and was as the bar of the chamber of a flock of birds which were the glances of the world.²

(She was) adorned with a waist which seemed full of sorrow through failure to see her moon-like face that was hidden by the burden of her swelling breasts; which appeared to be filled with weariness from the oppression 3 of the urns of her bosom and the circlets of her heavy 4 hips; which had apparently conceived a deep resentment for her massy buttocks 5; [56] which seemed filled with exhaustion from the restraining hand 6 of the Creator who had compressed it exceedingly; and which had become extremely slender, as if on account of its anxious thought: 'Suppose mine own breasts should fall on me like projections from a height'?

(She was) beautified by breasts with golden jewels filled with gems of passion ⁷; with nipples for seals; apparently nailed with iron under the guise of nipples through fear of falling because of their vast circumference; [57] accumulations of loveliness, as it were, remaining after the consecration of all her members; the lotuses, so to say, of the pool of the heart; possessed of the beauty of a pillow for the cheek ⁸ of Love; the fruit of the tendril of the line of down; caskets full of the dust of the lure that

¹ Tel. ed., 'which had Love's golden inscription with a row of letters that proclaimed his victory over the wide triple world'; similarly the Srirangam text.

² She attracted and kept captive, like so many birds, the glances of every one. Tel. ed., 'as the golden bar of the chamber of the abode of her thighs for birds which were the glances of the whole world'; Srirangam text, 'as the golden bar of the chamber of the abode of birds which were the glances of the whole world.'

³ Tel. ed. and Srirangam text, 'the confined oppression on both sides from.'

⁴ Tel. ed. and Srirangam text, 'very heavy.'

<sup>Because her waist shrank away from them.
Srirangam text, 'as if with pain produced by the seizure of the hand.'</sup>

Tel. ed. and Srirangam text, 'golden caskets filled with gems of passion.'

⁸ Tel. ed., 'a box of the unguent of Love'; Srirangam text, 'a pillow for the disport of Love.'

increases the pride of passion¹; heavy with the fall of the hearts of all mankind; the fruits of the mighty tree of existence; the product of the great tree of youth; two Brahminy ducks, charming with necklaces of pearl for lotus-filaments²; [58] fruits of the tree of Prayāga, which seemed to stand at the juncture of the line of down with her necklace of pearl³; the solitary dwelling⁴ of the God of Love when overcome by weariness from the conquest of the triple world.

(She was) beauteous with a bud-like lower lip which had the glow of eventide in close proximity 5 to her moon-like face; which had what seemed to be a minium seal as a guard for the jewels of her teeth; [59] which was coloured, as it were, by the flushing redness of her heart 6; which was, so to say, a fresh bud 7 of the coral-tree from Passion's sea. (She was) adorned by a pair of eyes which were longer than a very tender screw-pine blossom; with languidly tremulous glances; giving rise to a suspicion that they were the windows of wanton Love abiding in the inner chamber of her heart; causing beatitude by their very passion; [60] with redness in their corners as if for anger at her ears, which hindered their further extension 8; seeming to whiten all the world; making the sky seem filled with a forest of expanded lotuses; pouring forth, so to say, thousands of oceans of milk; seeming to surpass the loveliness of a garland of downy Nepal jasmine and blue lotus.9

(She was) beautified by a nose which was the column 10 of the

² Tel. ed. and Srirangam text, 'hidden through their greed of lotus-filaments (which

were) pearl necklaces.'

1 Tel. ed., 'the solitary rest-house'; Srirangam text, 'the victory rest-house.'

⁵ Tel. ed. and Srirangam text, 'continual close proximity.'

¹ Tel. ed., 'dust of the proud nature of passion'; Srirangam text, 'dust that increases the pride of passion.'

³ Tel. ed., 'the shores of Prayaga in the guise of the junction of the Ganges and the Jumna, (which were) her pearl necklace and line of down'; similarly the Srirangam text.

⁶ Tel. ed., 'inward redness.'

⁷ Tel. ed. and Srirangam text, 'a bit.'

⁸ The eyes of an Indian beauty are conventionally supposed to extend to her ears.

⁹ Tel. ed., 'surpassing a garland of blue lotuses clinging to downy Nepal jasmine-flowers.'
10 Tel. ed., 'trunk.'

balance for the jewels of her teeth 1; [61] the bridge betwixt the oceans of her eyes2; a wall, as it were, between two elephants mad with youthful passion. (She was) adorned with delicate brows which were clusters of bees about her blue-lotus eyes 3: portals 4 of her face that formed the abode of Love; the shores 5 of Passion's sea; wantoning in youthful dancing. She possessed, as it were, the loveliness of the sky in the rainy season [62] with (clouds) swelling with beauty, for her (breasts) swelled with beauty.6

Like one 7 who has gained the cry of Victory she stood on the tip of a trembling (balance), for she had trembling (anklets); she was like Suyodhana's valour while his eyes rested on (Karna). for her eyes extended to her (ears); she seemed to have the sportiveness of the Dwarf 9 in exhibiting his (destruction of Bali),10 for she revealed her (furrowed folds); she was like the station of the sun in Scorpio (after traversing Virgo and Libra), for she (transcended comparison with other damsels); [63] she rejoiced in (unblemished beauty) as Usa rejoiced at the sight of (Aniruddha) 11: she had the (beauty of lovely eyes) as Sacī (delighted in gazing on Indra's pleasure groves); she had, as it were, the sportful dancing of Siva with his (quivering serpent), for she had beautiful (eyes and ears); she had lofty dark (nipples) as a forest 12 has lofty dark (bread-fruit trees); [64] she was adorned with a

¹ Compare the Euphuistic passage in Ben Jonson's Cynthia's Revels, 5. 2: 'You that tell your mistress, her beauty is all composed of theft; her hair stole from Apollo's goldy-locks; her white and red, lilies and roses stolen out of paradise; her eyes two stars, plucked from the sky; her nose the gnomon of Love's dial, that tells you how the clock of your heart goes; and for her other parts, as you cannot reckon them, they are so many; so you cannot recount them, they are so manifest.'

² Tel. ed. and Srirangam text, 'the bridge, as it were, betwixt the ambrosial oceans of her eyes.'

³ The bees being extremely fond of the lotus.

⁴ Tel. ed. and Srirangam text, 'garlands of the portals.'

Tel. ed. and Srirangam text, 'currents.'
Tel. ed. and Srirangam text, 'cclouds swelling with rain' and 'cbreasts shining 7 Tel. ed., 'like a king.' with pearl necklaces).'

This seems to be introduced merely for the sake of the pun on tulakoti. 10 Cf. Rāmāyana, 1. 29; Bhāgavatapurāna, 8. 21-23.

¹¹ Cf. Harivamia, 173-186; Kathasaritsagara, 6. 31.

¹² Tel. ed. and Srirangam text, 'the Vindhya forest.'

(beautiful throat and with armlets) as the army of monkeys was adorned by (Sugrīva and Angada).

She seemed to be made of planets 1: of the (Sun), for she had a (shining) ornament; of the (Moon), for she had a (beautiful) round face 2; of (Mars), for she had a (rosy) bud-like 3 lower lip; of (Mercury), for she had a (lovely) appearance; of (Jupiter), for she had (heavy) round hips; of (Venus), for she had (wide-open) lotus eyes 4; of (Saturn), for she had (slow-moving) steps; of (Rāhu), for she had (dark) heavy hair.5

She was a picture, as it were, on the wall of life ⁶; [65] the place of assembly, so to say, of the loveliness of the triple world; apparently the perfect elixir for the Great Ascetic ⁷ in his youth ⁸; seemingly the place of Passion's fancy; the repository, so it would seem, of delight; [66] the flag of conquest over the threefold earth, ⁹ as it were, of the God of the Dolphin Banner ¹⁰; evidently the manifestation of intellect ¹¹; the conqueror, it would seem, of Passion ¹²; a powder, so to say, to numb the senses ¹³; a power, one would think, to bewilder Love; apparently the joyous abode of beauty; the sole sanctuary, as it were, of good fortune ¹⁴; seemingly the place where loveliness had its origin ¹⁵; [67] wellnigh a perfect seduction of the mind ¹⁶; almost a blind ¹⁷ of the juggler

² Tel. ed. and Srirangam text, 'for she had a smile of (white beauty).'

3 Tel. ed. and Srirangam text omit 'bud-like.'

5 Tel. ed. and Srirangam text omit.

Tel. ed. and Srirangam text omit 'over the threefold earth.'

18 Tel. ed., 'the confusion, so to say, of all the senses.'

18 Tel. ed. and Srirangam text, 'rendezvous.'

A similar thought is expressed by Bhartrhari (Böhtlingk, Indische Sprüche, 2 ed., No. 2169, St. Petersburg, 1870–1873). In like fashion a girl is described as made of flowers in Harsacarita, p. 38, Bombay ed., 1892 (tr. Cowell and Thomas, p. 263, London, 1897).

Tel. ed. and Srirangam text insert, transferring this further down, 'of eVenus, for she had a ewhite pearl necklace.'

Tel. ed. and Srirangam text, 'like a picture on the lue-wall of the theatre of the triple world.'

Tel. ed. and Srirangam text, 'like a picture on the lue-wall of the theatre of the triple world.'

Tel. ed., 'the perfect elixir of youth.'

Kāma.
 Tel. ed. and Srirangam text omit.
 Tel. ed. and Srirangam text, the battle-ground, as it were, of Love.

¹⁴ Tel. ed., 'good fortune's birth-hall, as it were, of friends' disport.'

¹⁸ Tel. ed. and Srirangam text, 'wellnigh a perfect spell for the winning of love' (Srirangam text, 'mind').

¹⁷ Tel. ed. and Srirangam text, 'almost a mighty drug to bind the eyes.'

Love; a production of the Creator, so to say, for the enchantment of the triple world.

Then, while he drank her in, as it were, with eyes dilated with joy, sleep, which he had long served, became jealous 1 and deserted him. [68] But when he awoke, he was unable to sustain himself, being drowned, so to speak, in a sea of poison, and as if submerged in the words of his enemies. Thus then, for an instant, he embraced the sky, and with outstretched arms 2 cried to his beloved, as if she were painted in the heavens,3 graven on his eye, and carven on his heart: 'O, dearest one, come! come! where dost thou go'4? Then in that very place he passed the day on his bed, with his eyes closed,5 with all his attendants barred out, with the doors shut, [69] and refusing all enjoyment of food,6 betel, and the like. Thus, too,7 he spent the night as well with longings for the coming of the dream.

Then his confidential friend, named Makaranda, somehow gained entrance 8 and thus addressed Kandarpakētu, who was overwhelmed with the wounds of the arrows of Love: 'My friend, [70] why dost thou take to this unwonted course, which is unbecoming to a man of honour? When they behold this conduct of thine, the good are swayed by perplexity, while the wicked, on the other hand, make it out to be undesirable and indecorous 9; for the heart of the evil man finds its highest delight centred in bringing to light what is undesirable. Who, pray, can discern the true character of such an one?

'Thus, even though a (Bhīma), he is «no foe of Baka»,10 for he

2 Tel. ed., 'stretching out his arms for an instant to the sky to embrace it'; Srirangam text, 'blindly stretching out his arms to the sky to embrace it.'

¹ In like manner life becomes jealous of Mahāśvētā because of her love for Pundarīka in the Kādambarī, p. 325, Bombay ed., 1890 (tr. Ridding, p. 128, London, 1896).

³ Tel. ed. and Srirangam text, 'in the heavens and its subdivisions,'

⁴ Tel. ed. and Srirangam text, 'O, dearest one, go not! go not'!

⁵ Tel. ed. and Srirangam text, 'clinging to his couch.'

⁶ Tel. ed. and Srirangam fext omit ' food.'

⁷ Tel, ed. and Srirangam text add 'somehow or other.'

⁸ Tel. ed. and Srirangam text, 'gained entrance and a sight (of Kandarpakētu).'

⁹ Tel. ed. and Srirangam text, 'pursue thy (Srirangam text, 'this') indecorous and undesirable course.'

¹⁰ See Mahābhārata, 1. 159-166.

is chorrible and a «foe of them that praise him»; though a cfire, he is a «wind», for he is a cdevourer of his own place of refuge and a «dog in his mother» 1; [71] though very (pungent), he is of «fine flavour», for he is very (cruel) and «utterly insipid»; he does not abandon his (bitterness), though «flattered by clasped hands and prostration at his feet», 2 even as mustard-oil abandons not its (sharpness), though «caressed with both hands and held to the head»; he is (delightful on account of his freedom from faults) (at first), but afterwards is unpleasant and «cruel» even as the fruit of the palmyra-palm tastes (pleasant at first), but is disagreeable and «sharp» at the last; he, when (deserted), wrinkles his brow even as the dust of the feet, when (shaken off), discolours the head.

'He (confirms his folly) in proportion as he is (humoured) even as the fruit of the poison-tree (strengthens madness) in proportion as it is (honoured); [72] he has no lack of (enemies) with his (bad conduct) even as there is no dearth of (water) in (low ground); he brings distress to the (good) with his (great jealousy) even as a summer day brings distress to the (flowers) with its (swarms of gnats); he is cunning in binding (sins) together and eager to (destroy the works of all men) even as the darkness is cunning in binding (night) together and eager for (sunset).

[73] 'Though (Siva), he is «Viṣṇu», for he is a (prince) of «unseemly conduct»⁴; he is (deaf) and «praises not his subjects» even as Indra's horse (cried aloud) and «exulted in his birth from the ocean»; he agitates the heart of a good man, even though he is (disturbed) and shows «affection», like as the churning-stick agitates the heart of the cream, even though it is (separated) and

A false etymological pun on Mātarisvan, an obscure Vedic deity (on whom see Macdonell, Vedic Mythology, pp. 71-72, Strassburg, 1897; Hillebrandt, Vedische Mythologie, 2. 149-153, Breslau, 1899; and the authorities there cited). The name probably means 'having water as his mother' (Fay, JAOS. 16. claxii-claxiii), or, less plausibly, 'materiae puer' (Fay, KZ. 45. 134-135).

Literally, 'sustained by the head (of his suppliant).'

Tel. ed., 'he has no lack of (enemies) even as a dearth of (water) is not produced by a river in low ground.'

Tel. ed. and Srirangam text, 'he has (unseemly conduct) even as Rudra has (abnormal eyes); he is (deceitful) even as Visnu (holds a disc).'

shows «butter»¹; [74] he is noisy with (self-praise) and «garrulous of his wanderings in the world» even as an offering to the Yaksas is noisy with (crows) and «bears evidence of wandering dogs»²; his visage is distorted from (entire lack of self-control) and his «generosity» is suppressed even as a must elephant³ fixes his distorted visage on (his female) and suppresses his «ichor»; he is (not alarmed by fear of God) even as a bull is (wearied from union with the cow).

'He is (miserable through his disgrace of his family) and is devoted to «evil ways»4 even as a paramour is distressed by an error in his name) and is devoted to the «way of the fair»: [75] he causes slowness in (softly modulated and excellent) speech even as the disease of indigestion 5 causes slowness in (body) (and) speech; he is devoted to the (breaking of agreements) and a friend of the «foes of his lord» even as a jackal is devoted to the (flesh of a corpse) and delights in the «night»; [76] (the sight of him causes distress to his kindred even as a corpse is (deprived of the use of its eyes); he destroys (good fortune) even as the axe cuts the (sandal-wood); he (destroys his family) and cuts down «men gifted with patience» even as the spade «cleaves the earth and cuts down the «creatures that share in the soil»; [77] he engages in (low actions) even as a dog engaged in (venereal acts) makes good folk ashamed; he, for all his (charms of hair and face), has no pleasure in his «lute, skilful though he is» like as a must elephant (delights in the forest), yet has no pleasure in the «spreading greensward, even though he traverses it».7

¹ Tel. ed., not expressing 'of a good man,' has 'shows continually.'

² Tel. ed. and Srirangam text, 'he cwanders about the world' even as an offering to the Yakşas has cflocks of crows,' etc.

³ Tel. ed. and Srirangam text, 'as an elephant.'

^{&#}x27; If vāmādhvan be synonymous with vāmācāra, this may be an allusion to the infamous 'left hand' Tantra-worship (Hopkins, Religions of India, pp. 490-492, Boston, 1895).

See Jolly, Medicin, p. 77, Strassburg, 1901.
 Trees, according to the commentator Sivarāma.

⁷ Tel. ed., 'he has no pleasure in his (goodly youth)' (yavasam + san = sanwayasam); Srirangam text, 'he rejoices not in (his companions of equal age) even as the elephant (continually) rejoices not, . . . ' (yavasam + sa = savayasam).

[78] 'The shoots of evil vices are born without seed and grow without a stock, and hard they are to uproot; if a particle of iniquity enters into the heart of the wicked, it is a terrible thing. But into the heart of the good it enters not; and if at any time it does enter, [79] it is like quicksilver, unstable for an instant; the virtuous, even as deer, are obedient to the voice of one 1 who knows their pleasure; persons like thee easily capture the heart of a friend 2 as do the wagtails of the autumn-tide; and the wise 3 give no unseemly counsel, while the friendship of the foolish is thrown on the side of profit. [80] And likewise,4 when milk, fancying 5 that "water is as milk because of its sweetness, coolness, purity, and healing of distress," enters into friendship (with water), destruction is wrought by water itself, when it reflects that "ruin has come in times gone by through the decoction of me myself, increased by union with that (milk)." 6 This conduct is, therefore, extraordinary; follow the course, my friend,7 which is customary among the upright; [81] the noble themselves go utterly astray by mistaking their direction.' 8

When he (Makaranda) had said this,⁹ and more to the same effect, Kandarpakētu, dominated by the wounds of many ¹⁰ arrows

¹ Tel. ed., 'take refuge with one'; Srirangam text, 'the virtuous are not, like deer, obedient to a petty pleasure.'

² Tel. ed., 'persons like thee take away pleasure, as do the wagtails'; Srirangam text, 'persons like thee obtain the weal of a host of friends.'

Tel. ed., 'the friendly-minded.'

Tel. ed. omits 'and likewise.'

5 Tel. ed. and Srirangam text add 'from the identity of sound.'

⁶ Tel. ed., 'by water, thinking that "ruin has come upon me aforetime in the decoction of milk, which had gained increase from union with myself"; similarly the Srirangam text. The close union of mingled water and milk becomes, in Sanskrit literature, a type of the truest and most altruistic friendship (cf. Böhtlingk, *Indische Sprüche*, 2 ed., Nos. 2024, 2026, St. Petersburg, 1870-1873). The passage may, perhaps, be partially elucidated by a stanza from Bhartihari (ib. No. 2026), thus rendered by Tawney (Two Centuries of Bhartrihari, pp. 30-31, Calcutta, 1877):

'Milk to the water with it mixed its native virtues gave,
Which, pitying sore its tortured friend, rushed on a flaming grave;
The milk, unwilling to be left, must share its fellow's fate,—
True friendship envy cannot reach, nor fiery pains abate'!

7 Tel. ed. and Srirangam text omit 'my friend.'

8 Tel. ed. and Srirangam text, 'the good, though going astray by mistaking their direction, again regain the right path.'

² Tel. ed. and Srirangam text, 'his dear friend, Makaranda, having said,' etc.

10 Tel, ed. and Srirangam text omit 'many.'

of Love, somehow said slowly: 'Good friend, my mind' is confused by a (hundred afflictions) as Diti was confused by (Indra).² This is no time for advice; my limbs seem to be on fire; [82] my faculties are boiling, so to speak; my vitals feel as if bursting³; my breath is almost leaving me; my senses are wellnigh eradicated; and my memory is destroyed.⁴ Now, therefore, if thou didst share the sorrows and joys of our playing together in the dust,⁵ then follow me.² So speaking he went forth from the city with him, unnoticed by his retinue.

Straightway, after going a distance of several hundred nalvas,⁶ a great mountain,⁷ called Vindhya, was seen with its thousand peaks bowed down to earth,⁸ restrained by Agastya's word ⁹; [83] with its sides ¹⁰ thronged with hundreds of savages eager to slaughter hundreds of female yaks who had been delighted by hearing the songs of pairs of Vidyādharas (then) slumbering peacefully ¹¹ in the bowers within its caves; with its rocky sides cooled by breezes bearing the perfume of trickling yellow sandal-wood ¹² broken and dragged down by the trunks of the elephants on its ridges ¹³; [84] with the monkeys ¹⁴ eager to lick their paws wet with the sap of the palmyra-palm fruit which had been broken by its exceedingly long fall; with its borders fragrant with the

¹ Tel. ed. and Srirangam text, 'the mind of folk like us.'

² Cf. Rāmāyana, 1. 46. ³ Tel. ed. omits this clause.

⁴ Tel. ed. and Srirangam text, 'is, as it were, destroyed.'

⁵ Alluding to their childhood days as playmates. Tel. ed. and Srirangam text, 'Now this is enough of this talk. If thou didst share the joys and sorrows of our laying in the dust, then let it be come together with me.'

⁶ A nalva is equivalent to 400 cubits. Tel. ed., 'then, having gone with him a journey measured by several hundred nalvas'; similarly the Srirangam text.

⁷ Tel. ed. and Srirangam text omit 'great.' With this description of the Vindhya Cartellieri ('Subandhu and Bāṇa,' in IVZKM. I. 132) compares that given by the Kādambarī, pp. 38-43, Bombay ed., 1890 (tr. Ridding, pp. 16-18, London, 1896).

⁸ Tel. ed. and Srirangam text, 'to the chasms of the earth.'

⁹ Cf. Mahābhārata, 3. 103-104.

¹⁰ Tel. ed. and Srirangam text, 'with its sloping sides thronged with hosts of savages eager to slaughter herds of female yaks.'

¹¹ Tel. ed. and Srirangam text omit 'peacefully,' the latter having 'awakened from

¹² Tel. ed. and Srirangam text, 'sandal-wood sap.'

¹⁵ Tel. ed. and Srirangam text, 'elephants come to its sloping ridges.'

¹⁴ Tel. ed. and Srirangam text, 'with hosts of monkeys.'

perfume of the juice of various fruits sipped again and again 1 by pairs of *chickores* dwelling near its overhanging cascades; [85] seeming to sustain a host of stars clinging to its summit since its peak was speckled by pearls 2 fallen from the temples of must elephants which had been cloven by the edges of the sharp claws of thousands of bold lions.

The shadow of its foot was haunted by (bears, gayals, griffins, lions, and lotuses as Sugrīva [86] had the shadow of his feet honoured by (Rksa,3 Gavaya, Śarabha, Kēsari, and Kumuda)4: its (peace was disturbed by the exhalations of elephants) as the Lord of Cattle 5 has his cashes disturbed by the hissing of his serpent); it had a (chaplet of beautiful forests) as Janardana 6 wears (beautiful sylvan garlands); it had (dita-bark and syandanatrees) as the God of a Thousand Rays 7 has a (chariot with seven steeds); [87] it was (full of caverns and infested with jackals) as Siva had (Kartikēya near him and was attended by Pārvatī); it was full of ciungles and wastes and was covered with white thornappless as a paramour is filled with petulance and passion for his mistress and is amorous); it had (Arabian jasmine-plants and Arjuna-trees) as Śrīparvata has the (Mallikārjuna) near it : [88] it had (Italian panic and bind-weed) as Naravāhanadatta was the (husband of Priyangusyāmā)8; it (formed a place for emblic myrobalan-trees> as a child is (held by its nurse); it had a series of forests 9 rosy with the (reddish lustre of ruddle) 10 as the dawn of day makes the series of forests 9 rosy with the tradiance of the mountain-born Aruna); it was impenetrable on account of (many creeping plants) as the dark lunar fortnight is impene-

¹ Tel. ed. omits 'again and again,'

² Tel. ed. and Srirangam text, 'massy pearls'

⁸ Jambavat, the king of the bears.

⁴ Tel. ed. and Srirangam text, '(Kuinuda and Panasa) . . . (lotuses and jack-trees).'

⁵ Siva.

Visnu. Tel. ed., 'it had a «chaplet of magnificent forests», as Janardana wears (full-blown sylvan garlands).'

⁷ Sūrya.

⁸ See Lacôle, Essai sur Gunādhya et la Brankathā, pp. 213, 228, Paris, 1908.

⁹ Tel. ed. and Srirangam text, 'leafy fore.

¹⁰ Tel. ed. and Srirangam text omit 'cruddle) . . . (mountain-born).

trable on account of its (blackness); it had gifts of a (hundred crores) as Karna had the gift of (Indra's bolt); [89] it was covered with (tail feathers moulted by peacocks) as Bhīsma was covered with (crescent-headed arrows); it was filled with (elephants and was fragrant from the perfume of its jungles) as the Kāmasūtra was written by (Mallanāga and contains the delight and enjoyment of mistresses); it was a refuge for the race of (Sambara).

Because of the guise of its ruddle it seemed to have been employed by Aruna to trace the path of the chariot of the sun³; [90] it watched, as it were, the journey of Agastya with eyes dilated because the sun and moon had come upon its summit; on account of the old sloughs of snakes it seemed to have a mass of entrails hanging out⁴; as Kumbhakarna had a host of monkeys come within his (teeth),⁵ it had a host of monkeys come upon its (summit); [91] it had bowers of screwpines for the rendezvous of the assembled nymphs of Sacī's Lord who marked their pathway with a series of footprints dy d with red henna.

Though of (no family), it was adorned by a «noble and stry», for it did (not cling to the ground) and it was «adorned with beautiful bamboos»; though it was (evidently sais), it yielded the «fruit of death», for it had (hara-nut trees) and yielded «plantains»; though (measured), it was «measureless», for it had (plateaus) and was «immeasurable»; [92] though (noisy), it was «silent», for it had a (river) and was «still»; though a (Bhīma), it was a friend of «Kīcaka», for it was (terrible) and a friend of «reeds»; though it hid its (garments), it had brilliant «raiment», for it hid the (sky) and had brilliant «sunbeams».

[93] It showed, moreover,6 a (malady of many of its com-

¹ Tel. ed. and Srirangam text, 'had his body covered.' Cf. Hopkins, 'Position of the Ruling Caste in Ancient India,' in JAOS. 13. 278.

² Cf. Visnupurāna, 1. 19; 5. 27.

³ Tel. ed. and Srirangam text, 'the sun on high.'

⁴ Tel. ed., 'tubular entrails hanging out of chasms cleft by thunderbolts'; similarly the Srirangam text.

⁵ Cf. Rāmāyana, 6. 67.

⁶ Tel. ed. and Srirangam text, ' like a sick man.

ponents) as if by a «great abdominal swelling», for it indicated a (change of many metals) by its «thick bushes»; as a good man shows his (greatness) by «habits of mercy», it showed its doftiness) by the «course of the planets on its summit».

As the Mīmāmsā and Nyāya philosophies conceal the views of the (Digambara Jains), it concealed the view of the (quarters of heaven and of the sky>. It also had its vicinage adorned with pools which were delightful on account of the appearance of the (blue lotus),2 as the Harivanisa is delightful on account of the appearance of (Puskara); [94] that were thronged with (pairs of fishes and with crabs as the Zodiac has (Pisces, Gemini, and Cancer 3; and that had hosts of chirds, elephants, galangal, and young medlar-trees as the parts of the day have the host of (Sakuni, Nāga, Bhadra, and Vālava).4 It also showed manifold (metrical) charms with «kusumavicitrās, vamsapatrapatitas, sukumāralalitās, puspitāgrās, śikharinīs, praharsinīs, and latās,5 since it showed manifold charms (produced) through its «creepers, lovely on account of their flowers, which had fallen on the bamboo leaves, tender in their grace, tipped with blossoms, crested, and charming».

[95] As if by a very dear mistress with outstretched wavy arms, it was embraced, furthermore, by the Rēvā, whose waters were perfumed by the abundance of the drops of liquid which had fallen from the fragments 6 of fullblown lotuses shaken by many monstrous tails of bhāḥkūṭa-fish 7 that had been terrified by the notes, indistinct for passion, of geese and herons; whose waters

⁴ See Ginzel, Handbuch der mathematischen und technischen Chronologie, 1. 359-361, Leipzig, 1906.

¹ See Jolly, Medicin, pp. 79-80, Strassburg, 1901.

² Tel. ed. and Srirangam text, '(the blue lotus and the bedda-nut tree), as the Harivamia is delightful on account of the appearance of (Visnus.'

⁸ Tel. ed and Srirangam text, 'thronged with pairs of (fishes, dolphins, and crabs), as the Zodiac has (Pisces, Capricorn, Cancer, and Gemini).'

⁵ See Weber, *Ueber die Metrik der Inder*, pp. 380, 394, 366, 361-362, 393, 384, Berlin, 1863; Colebrooke, *Miscellaneous Essays*, 2. 144, London, 1873. Srirangam text, like Hall's manuscript D and the commentator, adds 'like the *Chandôviciti*.'

Tel. ed. and Srirangam text, 'fallen from masses of lotuses.'

⁷ Tel. ed., 'by monstrous jaws of utkuţa-fish'; similarly the Srirangam text, though the latter has 'bhākūṭa-fish.'

had been drunk up by the circling navels of beauties of Pulinda kings at their evening ablutions 1; [96] whose banks resounded with the din of flamingoes noisy with passion 2; whose waters were curdled with drops of the streams of ichor exuded from the temple lobes of must elephants near its banks3; with the gardens on its shores witnesses to the triturition of the tremulous sport of pairs of young deities delightfully ensconced on the sand formed by the abundant dust fallen from the forests of screw-pines that grew along its banks; [97] in whose waters dove the nymphs who dwelt in bowers within bits of rose-apple that had fallen near the forests 4 on its banks; whose environs 5 were lauded by pairs of divinities drawn by curiosity at the sound of the sweet, low notes of the many gallinules that nestled in the creepers of chair-bottom cane growing on its shores 6; [98] whose banks were strident with the screams of multitudes of wild cocks whose nests thronged the bowers of reeds 8 that had sprung up near its shores; whose soft banks were trodden by the water nymphs 9; whose tremulous 10 waves were rippled by the breezes from the gardens; [99] whose demi-carp were watched by female herons 11 which had entered the numerous bowers of reeds; whose reed-forests 12 were terrible from supporting paddy birds eager for the shoals of small fish; the water near whose bank was coloured by the shoals of exceedingly quick rājilas fleeing from

² This clause is omitted by Tel. ed.

⁵ Tel. ed. and Srirangam text, 'delightsomeness.'

7 Srirangam text, 'made by.'

8 Tel. ed., 'screams of wild cocks thronging the bowers of masses of reeds.'

10 Tel. ed., 'very tremulous.'

¹ Tel. ed., 'concealed in the circles of the deep navels of beauties of Pulinda kings bathing at eventide'; similarly the Srirangam text.

³ Tel. ed., 'abundance of drops... falling from the rounded frontal lobes of the huge must elephants standing near its banks'; Srirangam text, 'must elephants standing near the river-banks.'

⁴ Tel. ed. and Srirangam text, 'lotuses fallen in the cavities on its banks.'

⁶ Tel. ed., 'sound of the abundant amorous sport of the gallinules that nestled in the forests of chair-bottom cane.'

⁹ Tel. ed. and Srirangam text, 'whose very soft sands were trodden by water nymphs eager to enjoy the sunshine.'

¹¹ Tel. ed. and Srirangam text, 'evil female herons.'

¹² Tel. ed. and Srirangam text, 'the tendrils of whose reed-forests.'

the sight of the *uddandapālas* who moved within the circles of its rippling waves; [100] whose shores were dug up by hundreds of barbarians whose greed for getting treasure had been aroused by the sight of the mating of pairs of wagtails.

[101] As if angry, it displayed a distortion of its face, for it displayed an coutlet and waves; drunk, so to say, it had a cottering gait, for it had a winding current; it was the beauty of the dawn, as it were, that gives (time) increase, for it gave its (shores) increase; it was like unto the place of combat of the Bhāratas with (quivering corpses), for it had (dancing waters); it was, one might fancy, the rainy season with (peacocks appearing but serpents hidden), for its (pools were hid by expanded lotuses); [102] it seemed to be one who courts a (king) out of desire for gain, for it courted the (mountain). And also—

Even to-day it seems to call on him ⁵
Who from a jar was born, while on its heights
Loud scream the elephants, with temples rent
By tawny lions' fearsome claws and keen.

Then said Makaranda:

[103] Behold this lion with his sinewy frame,

Now rising high behind and now before His curving tail along his arched back,

His cavernous mouth, and white-tipped fangs agleam:

Yea, and his ears erect, the while he springs

Upon the lordly king of elephants.

'And furthermore-

'His ears erect,' in sudden onslaught skilled. His mane astart, and jaws all hideous,¹⁰

¹ Tel. ed. and Srirangam text omit.

* Tel. ed., 'it seemed an amorous woman (courting a king).'

5 Agastya; cf. Rāmāyana, 7. 57.

7 Tel. ed., 'neck erect.'

² Tel. ed. and Srirangam text, 'uneven shores.' ³ Tel. ed. omits 'hundreds.'

⁶ Tel. ed. and Srirangam text interchange the order of the epithets.

The literal translation or uns stanza is given above, Introduction, p. 26.

Srirangam text, 'neck erect'

Tel. ed. and Srirangam text, 'cavernous.'

His stiffened tail high-waving in the breeze—
No artist could portray this awful beast

[104] What time he croucheth on the mighty brow
Of some great elephant, shrill trumpeting
Adown the lonely dells of Vindhya's mount.'

Meanwhile, in the cool shade of a rose-apple tree 1 that seemed a paramour conspicuous on account of (aphrodisiacs), since it was conspicuous on account of its (mainas),2 he (Kandarpakētu) rested, after having gone a few steps 3 along the Vindhya forest which abounded in (banyans) as a river in a low region abounds in (underbrush); [105] which had (great reeds everywhere) as the battlefield of the capture of Uttara's kine had Brhannala appear); which produced an abundance of (camphor) as the entrance of a drum in a dry land produces an abundance of (water from the clouds) 5; which had (sap inherent in many trees) as the nectarous converse of the wise has its (savour drunk by many a knave); which continually held (plantain trees) as Nalakūbara's desire was to hold (Rambhā) continually; [106] which had its paths indicated by (ghantarava-plants) as the course of a must elephant has his path indicated by the cound of his bells); which had (quickly growing kadambas) as the worship of the Holy Lord 6 has (many fruits growing near by); which gave joy to hundreds of (reeds) as the wealth of Virāţa gave joy to hundreds of (Kīcakas).7

[107] Meanwhile, to the peak of the western mount climbed

¹ Tel. ed. and Srirangam text, 'in the shade under a rose-apple tree.'

² Tel. ed. and Srirangam text add, 'like Vikartana, who cloved Chāyā', for it had (delightful shade); like Viṣṇu, who possessed (Lakṣmī), for it possessed (beauty); as a king bent on invasion is adorned with (thronging vehicles), it was adorned with (close-set leaves); as the Veda is bedecked with many (schools), it was bedecked with many (branches); as a group of courtesans has (the love of many paramours); it was (bright with many buds).'

³ Tel. ed., 'a journey of some length'; Srirangam text, 'a journey of some steps.'

⁴ Tel. ed., 'as the land of the capture'; cf. Mahābhārata, 4. 36-69.

⁵ Tel. ed. and Srirangam text, 'as the drum in the Kuru land brought a host of tun mighty men' (i.e., the Kāuravas and Pāṇḍavas). The allusion seems to be to a rain charm.

⁶ Siva. Tel. ed., 'as the worship of the Holy Lord has cmany fruits gone forth

from afar, it had clofty-growing kadambass.

⁷ Cf. Mahābhārata, 4. 14-22.

that very god whose garment is of rays, with his disc red as the eyes of a must buffalo 1 exhausted by heat. Then Makaranda, getting fruits and roots, brought an abundance 2 of pleasing food in some way or other, and himself ate the remainder of what had been enjoyed by Kandarpakētu. Thereupon, placing that most dear one on the tablet of his heart, looking on her as if limned by a pencil, 3 [108] Kandarpakētu, with unshaken resolution, slept on a couch of boughs prepared by Makaranda. Then, when but half a watch of the night 4 had elapsed, Kandarpakētu heard there, on the tip of the rose-apple tree, the chatter of a parrot and a maina 5 quarrelling one with the other, and he said to Makaranda: 'Good friend, let us now listen to the chitchat of this pair'!

[109] Then the maina 6 said, in a voice tremulous with anger: 'Wretch! you have gone off courting some other maina! How else have you passed this night'? Hearing this,7 the parrot said to her: 'My dear, an unprecedented story has been heard and witnessed by me 8; for this reason there has been a loss of time.'

Tel. ed. and Srirangam text, 'a maina in the rose-apple bower, in a voice tremulous with anger, said to a parrot that had come after a long time.'

¹ Tel. ed. and Srirangam text, 'forest elephant.'

² Tel. ed. and Srirangam text omit 'abundance.'

³ Tel. ed. and Srirangam text, 'looking on that most dear one as if limned by the pencil of fancy on the tablet of his heart.'

⁴ Tel. ed. and Srirangam text, 'when but a watch of the night had elapsed,' also omitting 'there.'

The association of the parrot and maina (here called śārikā) is a commonplace in both the ancient and the modern literature of India. In this association they convey weighty information in Swynnerton, Rājā Rasālu, pp. 105, 115-117, Calcutta, 1884 (where the maina is called śārak); Knowles, Folk-Tales of Kashmir, 2 ed., pp. 65-66, London, 1893 (where it is termed hār); Schiefner, Tibetan Tales, tr. Ralston, pp. 168-169, London, 1906; Steel and Temple, Wide-Awake Stories, p. 139, Bombay 1884; Ram Satya Mukharji, Indian Folklore, p. 60, Calcutta, 1904 (where the maina is called sāri). On talking birds in general in modern Indian folk-tales cf. Knowles, op. cit., pp. 168-169, 198, 231, 434; Steel and Temple, op. cit., pp. 176, 412; Temple, Legends of the Panjāb, 1. 9-10, Bombay, 1884; Day, Folk-Tales of Bengal, pp. 41-42, 134-135, London, 1883; Frere, Old Deccan Days, 2 ed., pp. 74-75, London, 1870; Dracott, Simla Village Tales, p. 62, London, 1906; Notesa Sastri, Dravidian Nights, p. 275, Madras, 1886; O'Connor, Folk-Tales from Tibet, pp. 160, 166, London, 1906. On the basis of the belief see MacCulloch, Childhood of Fiction, pp. 38, 247, London, 1905.

⁷ Tel. ed. and Srirangam text insert 'then.'

⁸ Tel. ed. and Srirangam text, 'dismiss your wrath! An unprecedented great story has been witnessed by me.'

Then, being urged 1 by the maina, whose curiosity had been aroused, he began to recount the tale.

[110] 'There is a city named Kusumapura,² adorned with whitewashed houses that have (statues) as the introductions to the Brhatkathā have (heroines); where (children play) even as the (māṇavakakrīdas) have metres; that have (turrets) as herds of elephants have (must beasts); that have (windows) as Sugrīva's army had (Gavākṣa); that are situated in (pleasant places) as Bali's abodes are situated in the (Sutala-hell); [111] that is filled with a population which is (Kubēra) yet (Varuṇa), for it is (generous) and (wise); which is a (goatherd) yet a (deer), for it (holds fast to passion) and is (delightful) and is (Priyaṃ vada) yet (Puṣpakētu), for it (speaks kindly) and is (bedecked with flowers); which is (Bharata) yet (Satrughna), for it (delights in astronomy) and (slays its foes) [112] which (makes the lunar day its highest object) yet (gives no heed to the lunar day), for it is (devoted to lovers) and (gives full heed)

¹ Tel. ed. and Srirangam text, 'repeatedly pressed.'

² With this description of Kusumapura Cartellieri ('Subandhu and Bāṇa,' in WZKM. I. 132) compares that of Ujjayinī in Kādambarī, pp. 102-111, Bombay ed., 1890 (tr. Ridding, pp. 210-214, London, 1896). Kusumapura is, of course, synonymous with Pāṭaliputra, the Palibothra of the classics, and the modern Patna (cf. Lassen, Indische Alterthumskunde, 1, 2 ed., 167-169, Leipzig, 1867; Hall, Introd., pp. 35-36; M'Crindle, Ancient India as described in Classical Literature, p. 42, n. 3, Westminster, 1901).

³ Tel. ed. and Srirangam text, 'radiant with houses (white with auspicious white-wash) as the peaks of Mount Mandara are (delightsome with renowned ambrosia).'

⁴ Tel. ed. and Srirangam text, 'sections.' Lacôte (Essai sur Guṇāḍhya et la Bṛhatkathā, pp. 220-225, Paris, 1908), adopting the lambhāir or lambhakāir of Hall's manuscripts D and F and the commentator Jagaddhara, translates 'conquests,' thus bringing the allusion of Subandhu into harmony with the divisions of the Kathāsaritsāgara and Bṛhatkathāmañjarī (for other interpretations see Speyer, 'Het zoogenaamde groote verhaal (de Bṛhatkathā) en de tijd zijner samenstelling,' in Verslagen en mededeelingen der Koninklijk Akademie van Wetenschappen, Afdeeling Letterkunde, 4. 9. 142; Von Mańkowski, Der Auszug aus dem Pañcatantra in Kshemendras Bṛihatkathâmañjarī, Introd., p. 10, Leipzig, 1892).

Lacôte (loc. cit.) very plausibly translates śālabhañjikā by 'vidyādharīs' (cf. Jagaddhara's gloss ad loc., śālabhañjikā vidyādharī, 'śālabhañjikā (is the same as) vidyādharī').

⁶ See Weber, Ueber die Metrik der Inder, p. 367, Berlin, 1803.

⁷ Tel. ed. and Srirangam text, 'which is (Kṛṣṇa) yet «Rāma», for it is (eloquent) and «delightful».'

⁸ Crirangam text, 'yet «Laksmana» . . . and «prosperous».'

to hospitality»; which is (unnumbered) yet «numbered», for it is (peaceable) and «learned»; which is (no arrow) yet an «arrow», for it (discloses secrets) and is «valiant»; which is (not degraded) yet is addicted to many «liquors», for it is (free from repentance and addicted to many «sacrifices»; which is (Visnu's) (disc) yet «no disc», for it is (beautiful) and «without guile»; which (exudes no ichor) yet is «Supratīka»,1 for it (has no egotism) and is «goodly in figure»; [113] which is (no bird) yet is a «flamingo», for it is like (Visnu's bird) and «pure»; which shows no (diminution of oil) yet is a «household lamp», for it shows no (ill consequences of affection) and «illumines its race»; which has no (knots) yet is a «bamboo-shoot», for it has no (deceit) and is a «scion of its race»; which increases its (lustre by justice as a summer's day increases its (glow by Taurus); which begins (asceticism) as the day at the end of Magha begins (Phālguna)2; [114] which (has no planets) yet knows «Venus and Jupiter», for it is (free from theft) and knows «the essence of poetry».

'It is supplied with a population of courtesans who show the (marks of tooth-bites) as a day of the rainy season 3 shows (broken clouds); who are adorned with (pravālamani-bites) as the seashore is adorned with (coral and jewels) 4; who are (expert in practising the indrānī) 5 as the host of Apsarasas are (cunning from their association with Indra's wife); who have their appetites whetted by their (paramours) as a wild elephant 6 has his appetite whetted by the (young boughs); [115] who are bred up (for strangers) as the koel is bred up (by another); who

1 The world-elephant of the northeast quarter.

3 Tel. ed. and Srirangam text, 'as the autumn.'

Māgha is the name of a lunar month corresponding to the latter part of January and the first part of February, and is followed by Phālguna. Tel. ed. and Srirangam text add, 'which goes in the path of the (good) as the wind goes in the path of the (planets); which is the lord of (earth) as the sun is the lord of (rays); which has (gold) as the Great Lord (Siva) has the (moon).'

⁴ Tel. ed. and Srirangam text, 'who are adorned with chair as the seashore is adorned with (coral).' See Schmidt, Beiträge zur indischen Erotik, pp. 502-503, Leipzig, 1902.

See Schmidt, op. cit. pp. 530-531, 564, 570.
 Tel. ed. and Srirangam text, 'lordly elephant.

are rocked (by Kāma) as a bee is rocked (among the flowers); who are skilled in drawing (paramours) as a leech is skilled in drawing (blood); who are bent on (coition) as a sacrificial priest is bent on (divinity); who have (gay paramours) as the arm of the Great Dancer 2 has the (quivering serpent); who (inflame the hearts of their gallants) as Garuda (causes anguish to the hearts of serpents); [116] who are (superior to (other) courtesans) as the demon 3 Andha was (impaled on the trident).

'There, too, dwells the revered Kātyāyanī herself, called Vētālā,4 whose lotus feet are caressed by the garlands on the crests of gods and demons; [117] who is the forest fire of the great woods5 of Sumbha and Niśumbha6; who is the adamantine cliff of the mountain of the great demon7 Mahiṣa; whose lotus feet are bathed by the river8 of Jahnu's daughter falling from the matted locks9 of Him10 who holds the Ganges subdued by love.11

'And in its environs flows the blessed Ganges, with a stream of fragrance from the lines of pollen of the flowers of the diadems of gods and demons ¹²; [118] with a current of the tide of virtue ¹³ from the ascetic's water-jar of the Great Father ¹⁴; a pure rope ¹⁵ for Sagara's hundreds ¹⁶ of sons, come ¹⁷ to earth, to ascend to the city of the gods ¹⁸; with its waters perfumed by the dripping of the yellow sandal-wood trees ¹⁹ on the bank, (trees) shaken by being

¹ Tel. ed. and Srirangam text, 'as one who continually performs sacrifices.'

² Siva. Tel. ed., 'who are (tight in the embrace of their lovers) as the forest of the arms of the Great Dancer has (the marks of the serpent he holds).'

³ Tel. ed. and Srirangam text omit 'demon.' For the allusion cf. Harivamsa, 143-144.

^{&#}x27; Tel. ed. and Srirangam text, 'Canda.'

⁵ Tel. ed. and Srirangam text add 'of the might of the great demons'; cf. Mārkaṇdēyapurāṇa, 72-73.

⁶ Cf. Mārkaṇdēyapurāṇa, 85-90.

⁷ Tel. ed. and Srirangam text, ' of the excellent mountain of the demon.'

⁸ Ganges,

⁹ Tel. ed. and Srirangam text, 'from the pinnacle of the matted locks.'

¹⁰ Siva. 11 Tel. ed. and Srirangam text, 'subdued by the strife of love.'
12 Tel. ed. and Srirangam text, 'pollen of diadem-flowers fallen in the bathing of gods and demons.'

¹³ Srirangam text, 'proceeding from.'

¹⁵ Srirangam text, 'a pure rope-ladder.'

16 Tel. ed. omits 'hundreds.'

17 Tel. ed. and Srirangam text, 'fallen.'

18 Cf. Mahābhārata, 3. 106–109.

¹⁹ Tel. ed. and Srirangam text, 'perfumed by the sap dripping from.'

rubbed by the frontal lobes ¹ of Āirāvata; with its waves in commotion from their beating by the round hips of wanton Apsarasas; with its current pure because of the perfume of the forest of matted locks of the Seven Sages ² come down to bathe; winding because of the very purification produced by its revolutions in the terrible cave of the matted locks ³ of Him ⁴ whose crest is the moon.

'As the earth is capable of the delight of touching the (trunk) of Sārvabhāuma), it is capable of the delight of touching the (hands of universal sovereigns); as a pool in the autumn-tide has (white lotuses and (other varieties of) white lotuses) submerged by the water but revealed by swarms of bees hovering about and intoxicated with the perfume, so it has (Kumuda and Puṇḍarīka); [119] as the Chandōviciti has the (mālinī (metre)) thas the (Mālinī (river)) though it has its darkness destroyed, it is (full of darkness), for it has the (Tamasā); though it has billows, it is (not difficult to cross on account of its billows), for it is (impassable for the Avīci-hell).

'This city is also adorned in one place and another with trees of pleasure gardens that produce 10 flowers multitudinous as the hosts of stars; [12c] that prop up the clouds with shoots 11 made

1 Tel. ed. and Srirangam text, 'cheek.'

² Tel. ed. and Srirangam text, 'forest of pure matted locks of the circle of the Seven Sages.'

Tel. ed. and Srirangam text, 'winding even now as if in the purification produced by its revolution in the cave of the terrible matted locks.'

Siva.

Tel. ed. and Srirangam text. 'deeply submerced'

Siva.
 Tel. ed. and Srirangam text, 'deeply submerged.'
 Tel. ed. and Srirangam text omit 'and intoxicated with.'

⁷ See Weber, Ueber die Metrik der Inder, p. 391, Berlin, 1863. South Indian manuscripts give the name Chandoviciti to the sixteenth book of the Bhāratīyanātyašāstra (ed. Regnaud, 'La Métrique de Bharata,' in Annales du Musée Guimet, 2, Paris, 1881), and Krishnamachariar (Introd., pp. 35-36) likewise discards the old hypothesis that the Chandoviciti mentioned by Subandhu was the one written by Dandin.

Tel. ed. and Srirangam text add 'as the series of planets is adorned with Saturn, the moon, and the sun, it has the (Yamunā and flamingoes); as the beauty of an autumnal day has (the sound of yawning Brahminy ducks and Visnu awakened), it has

(blazing red lotuses and the eyes of expanded white lotuses)."

2 Tel. ed., 'is full of.'

10 Tel. ed. and Srirangam text insert 'a multitude of flowers, as it were, of the santānaka-tree elinging to its pinnacles,' the santānaka being one of the five trees of Indra's heaven.

¹¹ Tel. ed. and Srirangam text, 'tips of shoots.'

uneven by the feeding of the horses of the chariot of the sun which are obedient when lashed by the whip in the hands 1 of Anūru; that show the beauty of an untimely evening by thousands of thick, soft, young shoots 2 produced by sprinkling with quantities of drops of ambrosia adhering to the feet of the gazelle in the moon; that are (refuges of joy most excellent) as Bharata's conduct was (ever a refuge to Rāma); that sustain (cocoanut palms) as great heroes sustain the (wanton sport of women); that extend wide the (bedda-nut trees) as raw youths let their (eyes) stray wide3; that have dofty4 iron-wood trees as lions bent on cleaving the frontal lobes of must 5 elephants have (bristling manes); that, though they have (omens of approaching death), are «long-lived», for they indeed have (soap-berry trees) and «saj-trees» 6; [121] it (the city) is filled with (many temples) as the belly of Aditi is filled with (hosts of many gods); it is adorned with (great offerings) and abounds in «gallants» as Hell is adorned by (great Bali) and abounds in «serpents»; it is pure even through its (drinking haunts), because of its (temples); it is free from calamities even through its (serpents), because of its (wealthy) inhabitants. Where also 7 dwells a king named Śrngāraśēkhara, whose staff-like arms are marked with the impress 8 of the jewelled earrings of sleeping women exhausted by much 9 passion; whose lotus hands are fragrant with the perfume of the garlands of flowers in the hair of the goddess of fortune of his mighty adversaries; [122] who makes (the affairs of others prosper in many ways) like a far-famed field which yields (great store of grain). He cleaves the (might (of the foe), is pure, rules

Tel. ed. and Srirangam text omit 'hands.'
 Tel. ed. and Srirangam text, 'flower-shoots.'

³ Tel. ed., 'have their faculties of politeness far away.' Tel. ed. and Srirangam text insert kere, 'that are devoted to the (China rose) as ascetics are devoted to countered prayers); that are adorned with (purging cassias) as those ornamented are adorned with (made garlands).'

Tel. ed. and Srirangam text, 'blooming.'
Tel. ed. and Srirangam text omit 'must.'

⁶ Tel. ed. and Srirangam text add though (provided with ascetics), they are «dominated by passion», for they are (filled with muni-) and «madana-»trees."

⁷ Tel. ed. and Srirangam text, 'there.' Tel. ed., 'edges.'

² Tel. ed. and Srirangam text, 'vehemence.'

justly, is free from envy and full of forethought, continually active, a giver of wealth, and a cause of happiness), being (Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubēra, and Śiva); thus, though he has (eight forms), he has (not eight forms), for he indeed has (eight qualities) and his (form is indestructible); as Arjuna had (Subhadrā) and (Bhīmasēna), he has (good fortune) and a (terrible army); as Kṛṣṇa had (Satyabhāmā) together with (Bala), he has (truth, glory, and fortune) together with an (army).

- [123] 'One of doth (protect the gods), yet (drinketh wine);

 The other hath a pure and single heart:

 One had a (planet for his council-lord),

 And still (was taken in iniquity);

 The other loveth righteousness alone:

 The hand of one doth wield the (thunderbolt),

 Yet lusteth after wealth (ten millionfold);

 The other giveth all, and by his side

 Great Indra's self doth seem but worthless grass!
- [124] 'In battle dread our king 4 doth draw his bow,
 Launching his arrows at the hostile host;
 Yea, dealeth doom unto his enemies
 And winneth glory on the blood-dyed field.
 On haste the foe, deeming his valour fled,
 But swift their headless corpses strew the ground;
 And ere our monarch stands amidst the fray,
 Death doth abide within the foemen's ranks.

[125] 'While this king, skilled in kingly conduct, the conductor of the world with its girdle of four seas, rules the earth, there is loosing of a (bull) in sacrifice to ancestors (but there is no loosing of (law)); there is ascent of (Virgo and Libra) by the moon

² Tel. ed. and Srirangam text transfer these characterisations to the previous sentence.

³ Indra.

⁴ Sringārašēkhara.

⁵ Brhaspati (Jupiter).

6 That is, in adultery with Ahalya, the wife of Brhaspati.

Tel. ed. and Srirangam text, 'girdle of the four oceans.'
Tel. ed. and Srirangam text, 'sacrifices.'

¹ The eight duties of the king are receiving, giving, sending, stopping, pronouncing, overseeing, condemning, and acquitting.

⁷ Tel. ed. and Srirangam text, 'Unto their doom the foemen's ranks have passed.'

(but there is no ascent of the (balance by girls)) 1; there is thought of (sūla and vyāghāta) in yōgas 2 (but there is no thought of (striking with the impaling stake); there is cessation of (ichor) on elephants' cheeks (but there is no cessation of (generosity))3; there is (employment) of the right and left hands in indicating direction 4 (but there is no (amputation) of right and left hands); there is a (separation of cream) in the case of curds (but there is no (piercing with arrows); [126] there is a (series of connexions) in sound-composition (but there is no (binding in fetters)); there are (similes and paraleipses) among the adornments of poetry 5 (but there is no (reproach because of carelessness); there is a (falling off of bits of targets) of arrows (but there is no (cessation in the joy of giving lacs); there is centire destruction of kvips) 6 (but there is no (destruction of all birds); there is (closing of buds) in lotus-pools (but there is no (shrinkage of treasure) 7); there is (loss of caste) among rascals, but there is no (lack of Malabar jasmines) in garlands of flowers 8; there is cessation of (ichor) in aged elephants, but there is no cessation of (passion) among men: [127] there is (silver) in bracelets and the like, but there is no (bad caste connexion) among fair women; there is dinterruption of the gandhara mode in the musical scale, but there is no (surrender of minium) among ladies in the city10; there is (absence of roughness)

1 That is, it is not necessary for any maiden to undergo the ordeal by balance (cf. Jolly, Recht und Sitte, p. 145, Strassburg, 1896).

2 'Die Zeit, welche die Summe der Bewegung in Länge von Sonne und Mond beansprucht, um den Betrag der Ausdehnung eines Mondhauses, d. i. 13° 20', zu erreichen, heisst ein yoga' (Ginzel, Handbuch der mathematischen und technischen Chronologie, 1. 361, Leipzig, 1906). The yogas sula (106° 40'-120° 0') and vyaghata (160° 0'-173° 20') correspond to the ninth and thirteenth lunar mansions respectively (ib. p. 362). Tel. ed., 'in parturitions there is thought of being struck with pangs'; Srirangam text, 'yoga-exercises.'

3 Tel. ed. and Srirangam text omit.

4 Tel. ed. and Srirangam text, 'indications of direction.'

⁵ Tel. ed. omits 'of poetry.'

6 On the grammatical term kvip see Pāṇini, 3. 2. 61, 76, 87, 177.

7 Tel. ed. and Srirangam text add 'among the people.'

8 Tel. ed., 'there is clack of Malabar jasmines in garlands, but there is no closs of caste) in a wicked family'; Srirangam text, 'in families.'

9 Tel. ed. and Srirangam text, 'earrings.'

10 That is, none become widows. Tel. ed. and Srirangam text add 'there is knowledge of (intonation) in songs, but there is no knowledge of (fainting) among the people.

among attendants of low rank, but there is no clack of raiment) among retainers 1; there are (dark clouds) in the nights, but there are no (dirty robes) among men; [128] there are (quaver notes) in songs, but there are no (fickle affections) among gallants; there are (outpourings of manly vigour) in tremulous delightsomeness, but there is no (desertion of justice) among citizens; there are (breaks) in changing musical modes, but there is no (crookedness) in thoughts; there is lack of (limb) in the God of Love, but there is no lack of (allegiance) in a retainer; there is an approach of (Love) at the appearance of youth, but there is no approach of (Death) among subjects; there are (wounds by the teeth) in amorous delights, but there is no (slaughter of birds) among the people; there is a (binding of the girdle) in love's disports, but there is no (tying of the tongue) in assent to generosity; [129] there is (redness of the lower lip) among young girls, but there is no (base inclination) among subjects; there is (cutting) in the case of hair, but there is no (spinning) among women; there is (swordship) of swords, but there is no (cruelty) of men ; (death by the sword) is ordained of warriors, but there is no closs of taxes or children.6

'And set above all the harem is the chief queen,' named Anangavatī, who has a chost of delighted attendants as the ichorous streak on the cheek of the world-elephant has a common of delighted bees; [130] who is conder like Pārvatī cwith the beautiful Kumāra. And in some way, by Heaven's will, there was born

¹ Tel. ed., 'there is lack of (toil) among attendants of low rank, but there is no lack of (silk) in undergarments.'

² Cf. Quintus Curtius, 5. 2. 19 'Non aliud magis in contumeliam Persarum feminae accipiunt quam admouere lanae manus.' Even the modern weaver castes of India rank only as 'clean Südras' (Bhattacharya, *Hindu Castes and Sects*, pp. 227-236, Calcutta, 1896).

Tel. ed. and Srirangam text, 'in.' Tel. ed. and Srirangam text, 'in minds.'

⁵ Tel. ed. and Srirangam text, 'in battles.'

⁶ Tel. ed. and Srirangam text add 'among subjects.'

⁷ Tel. ed. and Srirangam text add ' of that king thus constituted.'

⁸ Tel. ed. and Srirangam text omit 'on the cheek.'

⁹ Tel. ed. and Srirangam text, 'who is (tender) and adorned with a «golden diadem» as Pärvatī has the (beautiful Kumāra) and is adorned with a «digit of the moon»; who is lovely with (fresh garlands) and has «her face adorned with a sectarial

to them, after they had reached middle age, a daughter named Vāsavadattā, with a form enchanting the triple world; «giving joy to the eyes of thousands as Puloman's daughter (delighted the God of a Thousand Eyes. 1 Now, even though she has reached maturity, she, who (rejoices her family) as Rāvaņa's arm (made the mountains quake), has remained averse to marriage in her youth.2

[131] 'But once upon a time 3 came Spring, that causes fever in travellers 4 through the soft, low sound of the swarms of bees that settle on the masses of buds of the opening mango-trees; that carries to every quarter the noise of the koels, whose throats are fragrant from tasting the perfume of the flowers of the mango shaken by the gentle Malaya breeze; that makes all 5 the lake resound with the din of the kalahamsas, intoxicated and clinging to the clusters of expanded lotuses; [132] that wounds the hearts of the wives of absentees with the arrows of the southern breeze,6 come into contact with quantities of falling drops of showers of sap 7 passing out through holes in the stems 8 of buds

mark» as a stretch of forest is lovely with (new Arabian jasmines) and has «groves of ushoka-trees»; who has (beautiful hair) and a «sweet voice» as the host of Apsarasas has (Sukēśī) and «Mañjughōṣā».

1 Tel. ed. and Srirangam text add 'with an (exquisite form) as the slopes of Mount Mēru have cheautiful gold); with cglistening pupils) as an autumn night has cglittering stars); beautified with a crow of perfect teeth) as an assembly of good men has a cgroup of faultless Brahmans); adorned with (garlanded, lovely tresses) as the good fortune of the Rākṣasa race was adorned with (Mālyavān and Sukēśa).' The deity in question is Indra.

2 Tel. ed. and Srirangam text add 'now, even though she has reached maturity, she has remained averse to marriage in her youth, which (rejoices her family) as the forest of Ravana's arms (made the mountains quake); which is adorned with dove) as Mount Vindhya is adorned with (madana-trees); which has innate cloveliness) as the ocean has innate (salinity); which is beautified with (excellent adornments) as Indra's pleasure grove is adorned (continually with the kalpa-tree) (Srirangam text, 'which is delighted with (youths of excellent adornment) as Indra's pleasure grove is delighted (continually with the kalpa-tree>'); which is (charming) as the wind (carries off flowers).'

3 Tel. ed. and Srirangam text, 'then once upon a time.'

Because the humming of the bees recalls to them the homes that they have been obliged to leave and fills them with the fever of love-longing.

5 Tel. ed. omits 'all.'

6 Tel. ed., 'by warding off love in the southern breeze, which has its origin in quantities of drops'; similarly the Srirangam text. 8 Tel. ed. and Srirangam text omit 'stems.'

of trumpet-flowers cloven by the tips of the claws 1 of koels; that makes medlar-trees horripilate from sprinkling 2 with rum in mouthfuls 3 by amorous girls merry with wine; that has hundreds of ushoka-trees delighted by the slow 4 stroke of the tremulous lotus feet, beautiful with anklets, of wanton damsels enslaved by amorous delights 5; that has countless hundreds 6 of travellers bewildered 7 with listening to festal songs 8 begun by knaves eager to hear songs full of obscenity sung everywhere 9; [133] that has (red lotuses) as a rascal is (unpleasant to the good); that has no (Malabar jasmine creepers) as one of low birth has no (origin); that is honoured with hundreds of (vellowish-red dhak-trees as Rāvana was honoured by hundreds of (demons that had drunk of blood); that has (sweet breezes) as a great lady-killer has (perfumes); that has (thriving blue lotuses) as a good king makes the (circle of earth prosper); [134] that has (full-grown cucumbers) as a realist 10 (increases hope of weal); that has (overcome winter) as the poetic composition of good poets (possesses tu, hi, and na) 11; that is (freed from continuous night) as a good man has (no connexion with the bad); that (has blue lotuses, azure lotuses, and sal-trees) as a fisherman (catches rājīva-. utpala-, and śāla-fish)12; that dislikes13 the (cranes of Maru)

² Tel. ed., 'attention.'

Tel. ed. omits 'slow.' Tel. ed., 'ardour.'

8 Srirangam text, 'beat of festal songs.'

12 Tel. ed., 'that has (multitudes of blue and azure lotuses) as a fisherman (catches nets of rajiva- and utpala-fish).'

¹ Tel. ed., 'hard beaks'; Srirangam text, 'hard nails and beaks.'

³ Tel. ed. and Srirangam text add 'from the lotus mouths.' According to the conventions of Sanskrit literature, the medlar (*Mimusops Elengi*, Willd.) blooms only when sprinkled with mouthfuls of wine from the lips of beautiful girls. In like manner, the ushoka (Jonesia asoca) blossoms only when touched by a fair girl's foot.

Tel. ed. and Srirangam text omit 'hundreds.'
 Tel. ed. and Srirangam text, 'delighting in.'

⁹ Tel. ed. and Srirangam text, 'sung daily by buffoons full of obscenity.' The allusion is, of course, to the Holi-festival, held in early spring (see Crooke, *Popular Religion and Folk-Lore of Northern India*, 2. 313-322, Westminster, 1896).

¹⁰ Srirangam text, 'as a city man.'

¹¹ Tel. ed., 'that has no (winter) attached as the poetry of good poets has no (u, hi, and na) attached'; Srirangam text, 'that has (no fall of winter attached) as the poetry of good poets has (no particles tu and hi attached).'

¹⁸ Tel. ed., 'displeases.'

as flocks of birds 1 in a beautiful tank dislike 2 the (basil); [135] that has the beauty of the (indrani-plant) as Sakra delights in (Indrani) 3; that (surpasses the wormwood-tree) as a great hero 4 (subdues his foes); that has the (beauty of globeamaranths) as a knave has (unimpaired good fortune).

[136] 'When spring-tide is far advanced on earth, who is not transformed,5 since even an (emancipated ascetic beamed), for the (mango with its creeper bloomed)? Like a (feather-guard) 6 the swarm of bees shone as a (protection), nestling on the arrowshaft of the fresh mango-buds 7 of Him whose arrows are flowers. Upon the Arabian jasmine-bud 8 that had come forth from its stem the sweetly humming bee [137] seemed to sound the trumpet-call for Kāma's march 10 to victory over the threefold world. By its fresh shoots the ushoka, because of its longing to be touched by a maiden's ankleted foot,11 red with the dye of new lac, seemed to have assumed that colour.12 The medlar-tree shone as if, through sprinkling 13 with mouthfuls from amorous girls' lotus lips completely 14 filled with sweet wine, it had assumed its (the wine's) colour 15 in its own flowers. The ushoka-cluster, dotted by multitudes of bees that had fallen within it, inflamed the hearts 16 of travellers like the circlet of the half-extinguished pyre of the Mind-Born God. [138] Like a necklace of pearls and sapphires,17 the beauty of the spring-tide was radiant with rows of blossoming Arabian jasmines and goodly swarms of bees.

² Tel. ed., 'displease.' 1 Tel. ed. omits 'of birds.' 3 Tel. ed. and Srirangam text, 'that is cradiant with the indrant-plant) as Sakra is

⁽delightful to Indrani).'

⁴ Tel. ed., 'as one of great wisdom.' 5 Tel. ed., 'who would not be transformed'?

⁶ Tel. ed., 'like the written series of the letters of a name,' without attempt at paronomasia; similarly the Srirangam text.

⁷ Tel. ed., 'flowers.'

⁸ Tel. ed. and Srirangam text, 'in the hollow of the expanded Arabian jasmines.'

¹⁰ Tel. ed. omits 'march.' 9 Tel. ed. omits 'sweetly.'

¹¹ Tel. ed., 'a maiden's foot charming with the tinkling of an exquisite anklet.'

¹² Tel. ed., 'that very colour.'

¹⁴ Tel. ed. omits 'completely.' 13 Tel. ed., 'contact.'

¹⁶ Tel. ed., 'minds.' 15 Tel. ed. and Srirangam text, 'perfume.'

¹⁷ Tel. ed. and Srirangam text, 'like a necklace with pearls and sapphires.'

The flower of the iron-wood tree was lovely as the wheel ¹ of the God of Flowery Arrows for agitating the hearts of absentees. The trumpet-flower seemed to be the hook of the God of the Flowery Bow to catch the fish which are the hearts of the travellers.²

[139] 'The breeze of Malaya blew with odours of great sweetness from the perfumes commingled by being crushed by the braids on the sloping foreheads 3 of Lata damsels, eager for abundance 4 of amorous play; bearing the fragrance of the perfume of saffron-dust on the urn-like bosoms 5 of fair Karnātic beauties, versed in all amorous arts; making the sky re-echo with the sound of the very sweet 6 humming of swarms of bees, collected because of the fragrance inherent in the splendour 7 of the hair of beautiful, artfully expert damsels of Kuntala 8: skilful in gathering perfumes for marks on lovely cheeks of Kērala girls, tremulous with the passion of young adolescence 9: [140] cunning 10 to touch the round buttocks of large-buttocked Mālava ingénues, 11 versed in all the four-and-sixty arts; cooled by 12 abundant drops of perspiration from the burden of the firm and swelling breasts of Andhra dames, overcome by amorous exhaustion.13

¹ Tel. ed., 'round whetstone'; Srirangam text, 'round whetstone for the arrows.'

² Cf. the quatrain of Bhartrhari (Böhtlingk, *Indische Sprüche*, 2 ed., No. 6237, St. Petersburg, 1870–1873) thus translated by Jackson (in *Cosmopolitan Magazine*,

26. 276):

Angling in life's river, Cupid drops his line; On the hook he fastens Some fair maiden fine. Men—those silly fishes— Quick dart up above; Out he pulls and fries them In the fire of love.'

3 Tel. ed., 'perfume of flowers (Srirangam text, 'association of the perfume of medlar-flowers') in the massy braids of hair dishevelled on the sloping brows.'

⁴ Tel. ed. omits 'abundance.'

Tel. ed., 'masses of saffron-dust on the pairs of fair, urn-like bosoms.'
Tel. ed. omits 'very sweet.'

7 Srirangam text, 'swaying.'

⁸ Tel. ed. and Srirangam text, 'on account of the delightful fragrance inherent in the tresses of western beauties filled with love-longing.'

Tel. ed., 'lifted up by young adolescence.'

Tel. ed., 'fortunate.'

Tel. ed., 'cool from.'

13 On the erotic characteristics of women from the several districts of India see Schmidt, Beiträge zur indischen Erotik, pp. 315-338, Leipzig, 1902, and for the 'four-and-sixty arts' see ib. pp. 136-146.

'Meanwhile, being informed by Vāsavadattā's maids of honour of her intention [not to wed],1 Śringāraśēkhara brought together, for his daughter's self-choice,2 an assembly of the kings that possess the entire earth. Then Vasavadatta ascended a dais noisy 5 with the loud murmur of swarms of bees drunken with the fragrance of the perfume 6 of burning aloes; [141] that was whitened by the radiance of the lustre of most vehement laughter; that was thronged with a multitude of suitors skilled in many stories of ridicule of their rivals; [142] that was thronged with swarms of bees from the pleasure groves of the city, attracted by the fragrance of the burning incense 8; that made the air re-echo with (delightful music) as Arjuna's battle made the air re-echo with (Nandighōsa).9

'And there stood 10 princes: some (conquered courtesans) as Kalānkura (had the adornments of his city conquered by the bird>11; [143] others were (blind, swart, and without teachers) as the Pandavas were (associated with Krsna, Draupadi, and their teachers); others had (hopes of joy) 12 exceeding 13 full blown as

¹ Tel. ed. and Srirangam text, 'his daughter's intention.'

² On the 'self-choice' (svayanvara) of a husband, a special privilege of the warrior caste, see Schmidt, op. cit. pp. 649-654; Jolly, Recht und Sitte, pp. 50-51, Strassburg, 1896; Post, Grundriss der ethnologischen Jurisprudenz, 1. 18-19, Oldenburg, 1894-1895 ; Schiefner, Tibetan Tales, tr. Ralston, pp. 282-284, London, 1906 ; Budhasvāmin, Brhatkathāslokasangraha, 5. 80-93; 20. 93-121 (ed. Lacôte, Paris, 1908); and, in modern folk-tales, Knowles, Folk-Tales of Rashmir, 2 ed., p. 494, London, 1893; Steel and Temple, Wide-Awake Stories, p. 430 (references to further literature), Bombay, 1884; Natesa Sastri, Dravidian Nights, pp. 29-31, 61-67, 143, Madras, 1886; Swynnerton, Indian Nights' Entertainment, pp. 160-161, 171, 289, London, 1892. The svayamvara also forms one of the main motifs of the entire Kadambari.

³ Tel. ed. and Srirangam tev "princes."

¹ Tel. ed. and Srirangam text, 'the exquisitely hipped Vāsavadattā.'

⁵ Tel. ed., 'whose atmosphere resounded.' ⁶ Tel. ed., 'perfume of the smoke.'

⁷ Tel. ed., 'perfumed by the fragrance of the abundance of most vehement laughter.' ⁸ Tel. ed. and Srirangam text, 'fragrance of the burning perfume materials of

bdellium and the like.'

⁹ Tel. ed, and Srirangam text add 'with gifts of (parched grain) as a monarch's audience-hall has gifts of (kings); beautified with a (canopy) as a hermit's abode is beautified with (sacrifices); adorned with (flowers) as Indra's heaven is adorned with 10 Tel. ed. and Srirangam text, 'there, for an instant, stood.' (gods).'

¹¹ Tel. ed. and Srirangam text, 'some knew courtesans) as Kalankura (seized the

adornments of the city». The bird in question is Garada.

¹² Tel. ed. and Srirangam text omit 'of joy.'

¹⁸ Tel. ed. and Srirangam text omit 'exceeding.'

autumn days have (cucumbers) 1 exceeding 2 full blown; others desired the (very beautiful girl) as men eager to repel a foe3 desire (their own army); [144] some listened to (Holi-songs) as fowlers listen for (birds); some were intent on the pursuit of (mere) appearance) as hunters are intent on the pursuit of (wild beasts); some destroyed the doctrines of (conventionality) as adherents of the teachings of Jāimini destroy the doctrines of the (Buddhists); some showed (only) the (returns of the year) as wagtails reveal (gain for astrologers); some uttered (rather doleful cries as the borders of Sumēru are (made of gold); [145] some were (dazzled at the sight of glorious folk) as pools of expanded 4 white lotuses are (closed at the sight of the sun); [146] some trusted in the delusion 5 produced by the sight of the (beauty of the universe) as Duryodhana trusted in the delusion 5 produced by the sight of (Krsna); some, though chaughty within themselves through the consciousness of their elephants, had goodly «steeds», for they were indeed (powerful in their knowledge of self-defence and had goodly «arms»; some, though desiring to (seize the hands (of their foes)), thought (to give life», for indeed, desiring (to wed (Vasavadatta)), they thought «of a thing not easy to do»; [147] some, though (subdued), were «stalwart», for they were indeed (dejected) and «motionless»; some had their (peace) taken away on account of their ignorance of the mysteries of their «senses» as the Pandava princes had their dands taken away on account of their ignorance of the mysteries of the «dice»; some were (Gunadhyas), authors of «Brhatkathās», for they were (rich in hunting-nets) (and) authors of «great stories» 6; others were (winds) with «sweet breezes», for (they went in crooked ways) (and) (bore perfumes),

¹ Tel. ed. and Srirangam text, 'quarters of the sky.'

² Tel. ed. and Srirangam text omit 'exceeding.'

³ Tel. ed. and Srirangam text, 'eager for attack.'

⁴ Tel. ed. and Srirangam text omit 'expanded.'

⁵ Tel. ed. and Srirangam text, 'marvels of the delusion.'

⁶ Tel. ed., 'some followed after (great stories) as Gunādhyas follow after (Brhat-kathās)'; similarly the Srirangam text.

7 Tel. ed. and Srirangam text, 'others bore (perfumes) as winds bear (sweet breezes).'

[148] some manifested hopes on account of (crows) as the troops of the Kurus manifested hopes on account of (Drona); some were unable to bear the (glory of heroes) as white lotus groups are unable to bear the (rays of the sun). And 2 having regarded them one by one, [149] the princess retired from the dais with loveless heart.

'Then in a dream 3 that very night she saw a youth adorned with an (armlet) as Vali was adorned by (Angada); (with pearls about his necks as the koel (has a sweet note); skilful in attracting the (fair) as the golden gazelle was skilful in attracting (Rama); [150] rejoicing (the ears of his elders) by his nectarous words as Jayanta rejoiced (Indra); (to whom gave he not joy) as Kṛṣṇa (gave no joy to Kamsa)?; with (swift-moving hands) as a great cloud has 'glittering hail'; the elemental root of the tree of beauty 5; the hill of ascent for the jewel of passion 6; the mountain of origin of streams of delightful stories?; the springtide month of the mango of dexterity; the mirror of the face of nobility 8; [151] the elemental seed of the tendrils of knowledge; the chosen spouse of glory 9; the rival house to Laksmī and Sarasvatī 10; the original abode of proficiency in virtue; the

¹ Tel. ed., 'some showed (a knowledge of crows) as the troops of the Kurus showed (the teaching of Drona).'

² Tel. ed. and Srirangam text, 'and immediately.'
³ Tel. ed. omits 'in a dream.' For instances in modern folk-tales of the heroine falling in love with the hero from a dream see Frere, Old Deccan Days, 2 ed., p. 119, London, 1870; Temple, Legends of the Panjab, 2. 278-279; 3. 370-371, Bombay, 1884-1900; Swynnerton, Indian Nights' Entertainment, pp. 248-251, London, 1892 (where, as in the Vāsavadattā, both the hero and the heroine dream of each other).

⁴ Tel. ed. adds ' with (great truthfulness and glory) as the ocean has (great beasts and the (Vadava) fire; composed, as it were, of pure rivers-his hair the (Malini), for it was (garlanded); his nose the (Tungabhadra), for it was (aquiline and graceful); his lip the (Sona), for it was (red); his voice the (Narmada), for it (gave pleasure); his arm the (Goda), for it (gave the earth); and his fame the (Ganges), for it (sustained the heavenss.' So also the Srirangam text, except for the omission of 'cwith great truthfulness)' and '(great beasts).'

⁵ Tel. ed. and Srirangam text, 'love.'

⁶ Tel. ed. and Srirangam text, ' for the multitude of jewels of all the qualities.'

⁷ Tel. ed. and Srirangam text, 'streams of stories of delightsome love.'

⁸ Tel. ed., 'the mirror of beauty.'

⁹ Tel. ed., 'Sarasvatī.'

¹⁰ Tel. ed., 'glory and Laksma.'

treasury, as it were, of great loveliness 1; with a form seductive 2 in the threefold world. And he is named Kandarpakētu, the son of a king named Cintāmaṇi. And even in sleep she heard his name and the like.3

'Straightway (she thought): "O Prajāpati! This I consider perfection in the creation of beauty! [152] He has been formed by the Lote-Born God,4 who, with his mind eager to behold the loveliness of his own skill,5 took the atoms of beauty inherent in the threefold world ! Otherwise, how is there possibly such perfect grace in him? In vain did Damayantī endure the hardship of dwelling in the forest for Nala's sake. [153] Uselessly did Indumatī, even though a queen, become enamoured of Aja.8 Fruitlessly Sakuntalā suffered the curse of Durvāsas for Dusmanta's sake. To no purpose Madanamañjarī loved Naravāhanadatta.9 [154] In vain was Rambhā, whose thighs surpassed the plantain,10 enamoured of Nalakūbara. Fruitlessly did Dhūmōrnā long for Yama among the thousands of Gandharvas, Gaṇas, and many gods 11 who came to her self-choice." 12

[155] 'Thus meditating in many ways, as if she had ascended the midst of the fire of separation, as if she were swallowed up by the flame of the Vādava fire, 13 as if she were devoured by the awful fire of the flame of the Last Day, 14 as if she had entered

1 Tel. ed. and Srirangam text, 'the treasury of the wealth of great loveliness.'

² Tel. ed. and Srirangam text, 'delightful.'

3 Tel. ed. and Srirangam text, 'even in sleep she heard his name and the like, that "he is Kandarpakētu, the son of a king named Cintāmaṇi."

⁴ Tel. ed. and Srirangam text, 'formed by the Creator.'

Tel. ed. and Srirangam text, 'with his mind eager to behold his skill all at once.'

6 Tel. ed., 'beauty of the totality of the threefold world.'

7 Tel. ed., 'endure hardship in the forest.'

See Raghuvanisa, 6.8. This legend is apparently now lost.

10 See Rāmāyaṇa 7. 26. Tel. ed., 'who surpassed the plantain on the slopes of Mount Mēru by the massiness of her thighs.'

11. Tel. ed. and Srirangam text, 'among the hosts of gods.' The allusion is apparently based on Rig-Veda 10. 10.

12 Tel. ed. and Srirangam text add 'vainly Rddhi found Kubēra among the Gandharvas and Yakṣas. Fruitlessly the mind of Pulöman's daughter clave to the Lord of the Gods (Indra).'

13 Tel. ed. and Srirangam text, 'flame of the fire of love.'

14 Tel. ed. and Srirangam text, 'as if seized by the fire of Spring, as if devoured by the awful flame of the southern breeze.'

into the caverns of hell 1; thinking of Kandarpakëtu as if he were carven on her heart, which was emptied of all its faculties,2 as if he were engraved there, inlaid, riveted, swallowed up, joined by strongest cement,3 entered into the frame of her bones, within her vitals, flecked with her marrow's pith, enveloped in her breath, placed in her inmost soul, [156] liquefied in her sheltering blood, distributed through her flesh; as if mad,5 as if deaf, as if dumb, as if listless, as if abandoning all her faculties, as if swooning, as if blasted by a planet, as if surrounded by a series of the billows 6 of the sea of youth, as if enveloped by the bonds of love, as if pierced by Kāma's flowery arrows, as if reeling from the venom of the thought of love,7 as if shaken 8 by the arrows of the contemplation of beauty, as if bereft of life by the winds of Malaya (she exclaimed): "Dear friend Anangalekha, put thy lotus hand upon my heart! The pain of separation is hard to bear! Foolish Madanamañjarī, [157] sprinkle sandal water 9! Simple Vasantasēnā, bind my heavy hair! Fickle Tarangavatī, scatter the screw-pines' pollen 10! Gauche Madanamālinī, fan me with bits of śāivala 11! Trivial Citralēkhā, 12 trace in a picture 13 the thief of my thoughts! Noble 14 Vilāsavatī, scatter an abundance of pearldust 15! Passionate Rāgalēkhā, cover my bosom with a quantity of lotus leaves! Dear 16 Kantimati, gently 17 wipe away my tear-

1 Tel. ed. and Srirangam text, 'into the house of the hell of madness.'

Tel. ed., 'adamant.'

Tel. ed. and Srirangam text

Tel. ed. and Srirangam text add 'as if blind.'

Tel. ed. and Srirangam text add as it blind.

Tel. ed. and Srirangam text, 'rolling billows.'

7 Tel. ed. and Srirangam text, 'from the poisonous fluid of the thought of love.'

8 Tel. ed. and Srirangam text, 'pierced.'

- ⁹ Tel. ed. and Srirangam text, 'sprinkle my limbs with sandal water'!
- Tel. ed. and Srirangam text, 'scatter the screw-pines' pollen on my limbs'!
 Tel. ed., 'with a bunch of \$\frac{\partial}{a}\ival{vala}\alpha\$: Srirangam text, 'make a bracelet with a bunch of \$\frac{\partial}{a}\ival{vala}\alpha\$!

12 Tel. ed., 'Citrarēkhā.'

- 13 Tel. ed. and Srirangam text, 'on a tablet.'
- 14 Tel. ed. and Srirangam text, 'beautiful.'
- 15 Tel. ed. and Srirangam text add 'on my limbs.'
- 16 Tel. ed. and Srirangam text, 'most dear.'
- 17 Tel. ed. and Srirangam text, 'very gently.'

² Tel. ed., 'as if emptied of all her faculties; thinking of Kandarpakētu as if he were carven on her heart.'

³ Tel. ed., 'adamant.'

⁴ Tel. ed. and Srirangam text omit 'sheltering.'

drops 1! [158] Come, good Sleep! Be kind to me! Alas! what is the use of my remaining faculties? Only too truly my other members were not made an eye by the Creator! Lord of the Flowery Weapons, this the supplication to thee: 'Attend thou upon a man of such a sort'2! [159] Breeze of Malaya, that teacheth to behold the woe 3 of love, blow as thou wilt; my life is gone"! Thus speaking in phrases manifold, she 4 swooned, together with her friends.

'Straightway, having her life revived by the exertions of her servants, now b upon the strand of the bank of a river of exceeding cool camphor water, now on the shore of a stream of most chill sandal-wood water, now in the shade of trees 7 on the banks of pools covered with forests of lotuses,8 [160] now in plantain groves whose leaves were swayed by the wind, now on couches of flowers,9 now on beds of lotus-leaves,10 with her body burned by the fierce separation-fire of the collection of the rays of the twelve suns arisen at the time of the world's destruction, excessively emaciated, and, as it were, lifeless 11 (she cried): "His lotus mouth with its lote-like lower lip overspread with a smile white as the lustre of the tremulous waves of the milk-ocean agitated by mighty, trembling Mandara 12! [161] His pair of eyes enamoured of his (ears) as a company of Brāhmans is enamoured of (Holy Writ)! The beauty of his straight nose which is spread full 13 far abroad, as if eager to breathe the innate perfume of his fragrant mouth! His row of teeth lovely as a digit of the

² Tel. ed. and Srirangam text, 'be thou obedient to one like me'!

⁵ Tel. ed. and Srirangam text add ' led by her attendants.'

7 Tel. ed. and Srirangam text, 'sandal-wood trees.'

9 Tel. ed. and Srirangam text, 'shoots of flowers.'

18 Tel. ed. and Srirangam text omit 'full.'

¹ Tel. ed. adds 'Yūthikā, jasmine-adorned, agitate the damp winds with a fan of bits of plantain'!; Srirangam text, 'bits of reed.'

Tel. ed. and Srirangam text, 'great joy.'
 Tel. ed. and Srirangam text, 'Vāsavadattā.'

Tel. ed. and Srirangam text, 'on the bank of a river filled with.'

⁸ Tel. ed., 'with very red dhak-trees, lotuses, and kadambas'; similarly the Srirangam text.

Tel. ed. and Srirangam text add 'now on rocks cooled by masses of camphor.'
Tel. ed. adds 'devoid of strength.'
Tel. ed., 'very greatly agitated.'

moon freed from blemish and white as a mass of foamy milk !! His beauty never seen before, surpassing Kāma 2! Those blessèd places and people, the pure letters of his name, [162] and the righteous things which have been adorned by him " 3!

Over and over thinking thus, as if he were painted on the quarters and sub-quarters (of the sky), as if he were engraved on the cloud, as if he were reflected in her eye, she painted him in a picture as if he had been seen before, and kept gazing here and there. Then her confidante, named Tamālikā, having regarded her together with her friends, was sent to observe the feelings of Kandarpakētu; [163] and she came with me and is standing right here beneath the tree.

So speaking, he (the parrot) ceased. Then Makaranda, rising joyfully, told Tamālikā of the affair; and she, courtesying, presented an epistle to Makaranda. Then he read it himself:

[164] 'E'en when her eyes behold her lover true,
A maiden wavereth 'twixt hope and fear;
But when she only dreameth of his troth,
Ah, then, what fond assurance can she have '9?

¹ Tel. ed., 'white as the foam of delicate nectar from a collection of the digits'; Srirangam text, 'beautiful as a collection of the digits.'

² Tel. ed., 'his beauty, surpassing Kāma in visible form'!

3 Tel. ed. and Srirangam text, 'those blessed places, those pure people, the lucky letters of his name, the things adorned by him'!

4 Srirangam text omits 'sub-quarters.'

⁵ Tel. ed., 'she kept looking for him here and there as if he were painted on the sky,

reflected in her eye, or seen before in a picture'; similarly the Srirangam text.

6 Cf. Gray, 'Literary Studies on the Sanskrit Novel,' in WZKM. 18. 43-45, 48-49, for paintings of beloved objects; and for instances of love letters and confidantes as love messengers in modern Indian tales see Temple, Legends of the Panjāb, 1. 237; 2. 280-283, 295-297; 3. 372-375, Bombay, 1884-1900; Knowles, Folk-Tales of Kashnir, 2 ed., p. 68, London, 1893; Swynnerton, Romantic Tales from the Panjāb, p. 389, Westminster, 1903, and Indian Nights' Entertainment, pp. 171, 252, London, 1892. Cf. also Cimmino, L'Uso delle didascalie nel dramma indiano, pp. 35-36, Naples, 1912.

7 Tel. ed. and Srirangam text, 'then Kandarpakëtu, rising joyfully and calling Tamālikā, made known the state of affairs. She, courtesying, presented him an epistle.'

likā, made known the state of affairs. Sne, courtesymg, present is a state of them. The state of the Makaranda, taking and untying the epistle, read it himself.' For the confident not Makaranda, taking and untying the epistle, read it himself.' For the confident not only reading the heroine's love letter to the hero, but also writing one to her for him, only reading the heroine's love letter to the hero, but also writing one to her for him, see Swynnerton, Indian Nights' Entertainment, pp. 171, 252, London, 1892.

⁹ The literal translation of this stanza is given above, Introduction, p. 26.

Hearing this, Kandarpakētu, being above all joy 1 as if plunged in the ocean of ambrosia, rising slowly 2 with both his arms outstretched, embraced Tamālikā. Then, asking her 3 the entire story of Vāsavadattā,—'What does she do? What does she say? How is she'? and the like—Kandarpakētu set forth, having passed the night there, and likewise the day.4

[165] Meanwhile even that Blessed One whose garland is rays had descended to the middle world as if to tell the 5 story. Then into the water of the western sea sank the jewel of day, having the form of the disc in the crest of the cock of day; moving slowly, as if because of the grief brought upon multitudes6 of Brahminy ducks; charming with clusters of the flowers of the coral-tree 7; possessed of the loveliness of the frontal lobes of Indra's elephant, splashed with red lead 8; with a circlet like unto an earring of the jewel in the hood of the monstrous Vāsuki, undulating beneath the bond of the mass 9 of tangled locks of Siva, shaken by the impetuous motion of his revel dance; [166] delightful as a mass 10 of succulent barley to a bulling cow at evening 11; with the beauty of a ruddy 12 jewelled earring of a courtesan of the west 13; formed like the rounded shoulder of the buffalo of day, cloven by the sword of blackness 14; [167] the Black Ascetic's begging-bowl, as it were, filled with honey 15; seeming to be the beauty of the clouds with clusters of unfading

² Tel. ed. and Srirangam text, 'very slowly.'

3 Srirangam text, 'and then, sitting with her, he asked her.'

⁷ Tel. ed. and Srirangam text, 'coral-tree of the western mount.'

10 Srirangam text, 'dish.'

12 Tel. ed. omits 'ruddy.'

15 Srirangam text, 'earring of Varuna's darling.'

¹ Tel. ed. and Srirangam text, 'deeming himself, as it were, above all joy.'

⁴ Tel. ed. and Srirangam text, 'Kandarpakētu, with her and his friend, set forth from that place, having passed the day exactly there.'

⁵ Tel. ed. and Srirangam text, 'this.'

⁶ Tel. ed. and Srirangam text, 'hearts.'

⁸ Tel. ed. and Srirangam text, 'coloured with a line of red lead.'
9 Tel. ed., 'in the hood of monstrous undulating Vāsuki, bound in the diadem of the mass'; similarly the Srirangam text.

¹¹ Tel. ed., 'delightful as a moist line of lac to a woman at evening."

¹⁴ Is there here a covert allusion to the victory of Kālī (Durgā) over the demon Mahisa?
15 Tel. ed. and Srirangam text, 'the skull, filled with sweet honey, of the Celestial Ascetic.'

flowers; like unto a cluster 1 from the ushoka-tree of heaven; the golden mirror, so to say, of a wanton of the west 2; with the aspect of a branch of a coral-tree shaken by the motion of the tossing waves.

And 2 gradually, [168] when the trees had their tops melodious with the soft notes of multitudes of sparrows, free from quarrels with each other 4 and desirous of their nests after having rolled in the dust and flown up again; when the crows were eager for home; when the inner apartments 5 gave forth the fragrance of the incense of aloes burning constantly; when the old men were angered at interruptions 6' from the confused murmur of young folks eager to hear the poetic 7 tales begun by the sages seated on the banks of the Tatini, adorned with millet-grass; when the children longed for slumber, soothed with very light hands by old women 8 who told them stories 9 with tongues tremulous in the lullaby; [169] when the courtesans had assumed the insignia of passion; when the sages had entered upon their evening devotions, disgusted at hearing manifold obscene words 10 from harlots possessed by their paramours 11; when the forest regions had the surfaces of the very soft sites of cow-stalls occupied by herds of

¹ Tel. ed. and Srirangam text, 'clusters of flowers.'

² Tel. ed. adds '(going toward the west) and «red» as Bhadra was (addicted to brandy) and was «amorous»; abandoning (its rays) and «cloudy» as a foolish man abandons (his wealth) and is «dejected»; with red (rays) as a Buddhist mendicant has red (garments); possessed of (understanding) as the sun was possessed of (Samjñā)'; so also the Srirangam text, except 'mighty Bhadra' for 'Bhadra' and 'poor man' for 'foolish man.'

³ Tel. ed., 'then'; Srirangam text, 'and then.' This entire sentence is translated and compared with *Harşacarita*, Jamnu ed., 1879, pp. 30, 2-36, 4 (tr. Cowell and Thomas, pp. 67-68, London, 1897), by Cartellieri, 'Subandhu and Bāṇa,' in *WZKM*. I. 118-124.

⁴ Tel. cd. omits 'with each other.'

⁵ Tel. ed., 'interstices in the lattices of the inner apartments.'

⁶ Tel. ed., 'filled with anger at the sound of'; Srirangam text, 'desirous of the cessation of the sound of.'

⁷ Tel. ed. and Srirangam text omit 'poetic.'

⁸ Tel. ed., 'when the children, longing for slumber, were attended by old women who were pleased at being patted by very light hands'; similarly the Srirangam text.

⁹ Tel. ed. and Srirangam text, 'many stories.'

¹⁰ Srirangam text, 'had their ears disgusted by hundreds of obscene words.'

¹¹ Tel. ed., 'when fair women were disgusted . . .; when the sages had entered upon their evening devotions.'

antelopes slowly ruminating; when the thick woods 1 had nests filled with multitudes of sleepy crows2; [170] when the trees of the hermitages 3 had 4 families of monkeys without their monkey tricks 5; when the flocks of owls that dwelt in huts within the hollows of aged trees were eager to set out; when the lamplight flashed forth 6 as if the tips 7 of the rays of the sun had burst into a flame, going forth to affright the darkness; when He 8 whose banner is a fish, who steals the mind of all the world,9 and who hath a resonant bow, was unceasingly 10 raining a shower of arrows; [171] when the courtesans, lovely in their attire of passion's task 11 and devoted to bawdy talk, were arranging their adornment; when women had their hips resonant with girdlezones 12 bound on by their attendants; [172] when the courtyards had people hurrying to go to the houses of many folk 13 who were continuing their narration of interrupted tales 14; when the pleasure gardens 15 were inhabited by the cocks; when the peacocks had ascended their perches; when the householders had performed the duties of eventide; when the swarms of bees were reposing 16

3 Srirangam text, 'trees in the gardens.'

Kāma.
 Tel. ed. and Srirangam text, 'all things living.'
 Tel. ed. and Srirangam text omit 'unceasingly.'

18 Tel. ed. and Srirangam text, 'houses of tellers of tales.'

16 Tel. ed. and Srirangam text add 'in crooked beds.'

¹ Tel. ed. and Srirangam text, 'clumps of village trees.'

² Tel. ed. and Srirangam text, 'ravens awakening from sleep.'

⁴ Tel. ed. and Srirangam text, 'were filled with.' [noisy cries.'

Tel. ed. adds 'when the trees in the gardens had flocks of cranes devoid of their Tel. ed. omits 'forth.'

7 Tel. ed. and Srirangam text, 'branches.'

¹¹ Tel. ed., 'charming and lovely in passion's attire.' 12 Tel. ed., 'girdle-adornments.'

¹⁴ On the popularity of telling stories at night in India see Steel and Temple, Wide-Awake Stories, pp. vii, 2-3, Bombay, 1884; Swynnerton, Rājā Rasālu, p. 152, Calcutta, 1884; Day, Folk-Tales of Bengal, p. 176, London, 1883. According to some Oriental traditions (Rohde, Griechischer Roman, 2 ed., p. 593, Leipzig, 1900), telling stories at night was imported from Greece to India by Alexander the Great. But the custom prevails widely, being found, for instance, among the natives of Guiana (Im Thurn, Among the Indians of Guiana, p. 216, London, 1883), the North American Indians (Waitz, Anthropologie der Naturvölker, 3. 234-235, Leipzig, 1862), the Micronesians (ib. 5. 2.81, Leipzig, 1870), the Africans (Nassau, Fetichism in West Africa, p. 330, London, 1904; Struyf, 'Aus dem Märchenschatz der Bakongo (Niederkongo),' in Anthropos, 3. 742), and in Europe generally (MacCulloch, Childhood of Fiction, p. 2, London, 1905). It should also be noted that the entire story of the parrot in the Kādambarī (pp. 101, 614-615, Bombay ed., 1890 (tr. Ridding, pp. 46, 203, London, 1896)) is told at night.

in huts within the hollows of lotus-buds, narrow because the tips of their filaments were bent up and down 1 in their contraction 2;—then, with the thought: 'By this path the lordly shining (sun) must go'! the lordly twilight was seen, as if with raiment of all manner of cloth 3; as if a continuous tessellated pavement of jewels made by Ocean 4; [173] as if containing the blood of the buffalo of day, cloven by blackness 5; as if a coral-creeper of the great ocean of the sky 6; as if the red lotus of the pool of the heavens; as if the golden bridge 7 of the progress 8 of Kāma; as if the madder-hued, ruddy banner of the palace of the sky; with a yellow (sky) as at her self-choice Laksmī chose Him 9 of the yellow (robes); devoted to the (stars) and with a red (atmosphere) as a female (Buddhist) ascetic is devoted to (Tārā) and wears red (garments).10

And straightway ¹¹—while the courtesans seemed to be pupils ¹² of the twilight skilled in (arrangements of pleasure-giving (musical) modes), for they were skilled in (amorous tricks of night) ¹³; [174] while the sky seemed to be a street of shops devoid of (them that hold the balance), for it was devoid of (the sustainers ¹⁴ of Libra); while the lotuses had the folds of their buds tightly ¹⁵ closed; while bees ¹⁶ wandered here and there over

¹ Tel. ed., 'bent high up.' ² Srirangam text, 'instantaneous contraction.'

Tel. ed., 'with raiment of cloth on every side'; similarly the Srirangam text.

Tel. ed. and Srirangam text, 'made by Ocean for the sun.'

⁵ Tel. ed. and Srirangam text, 'cloven by the sword of blackness.' Is there here a covert allusion to the victory of Kālī (Durgā) over the demon Mahisa?

⁶ Tel. ed. and Srirangam text, 'creeper of the western ocean.'

⁷ Tel. ed. and Srirangam text, 'golden banner.'

⁸ Tel. ed. and Srirangam text, 'chariot.'

Tel. ed. adds '(reddened with buds) as a courtesan is (addicted to paramours); with (liver-red clouds) as a beautiful woman has ther breasts copper-coloured with saffron); with reddish (stars) as an ichneumon has reddish (eyes)'; so also the Srirangam text, except 'far faced dame' for 'courtesan.'

¹¹ Tel. ed. and Srirangam text, 'then straightway.'

¹² Srirangam text omits 'pupils.'
13 Tel. ed., 'when the courtesans were skilled, as it were, in nightly amours; when
the flashing lamplights seemed to be pupils of the twilight'; with no attempt at
paronomasia.

¹⁴ The moon, etc., according to Sivarāma.

¹⁸ Tel. ed. omits 'tightly.'

¹⁶ Tel. ed. and Srirangam text, 'swarms of bees.'

the lotus-pool as representatives of the darkness1; [175] while the lotuses, love-lorn through separation from the sun, seemed to wail under the semblance of the cries 2 of distressed female ospreys 3; while the early evening seemed an astrologer (pointing out the houses, for it (revealed the constellations)—there spread darkness like the blackness of the column 4 of Siva's throat; [176] with most goodly (stars) as the army of the demons had the most goodly (Tāraka) 5; increasing the outcry of the (owls) as the combat of the Bharatas increased the outcry of (Ulūka)6; dulling the glory of the (crows) as the prowess of Dhrstadyumna dulled the glory of (Drona); with (owls) moving about as Indra's pleasure garden had (Indra) moving about; (hiding all the quarters of the sky as fire 7 (consumes all its fuel); [177] resting its belly, as it were, on the mountain slopes with their very close fragments of stone 8; with its eye, so to say, on peaks that were red with lustre of from the light of the eyes of sleeping lions 10; seeming to have life through the fire-flies; apparently increased by the columns of smoke from oblations; made dense, as it were, by masses of aloes-wood smoke 11 in adorning the heavy tresses of amorous girls; [178] seeming to be illumined by spray from the stream of ichor from 12 elephants' temples blackened by swarms of bees clustering right closely together 13; heaped, if one might say so, in the shadows of clumps 14 of dense tamāla-trees; apparently

² Srirangam text, 'notes.'

4 Tel. ed. and Srirangam text omit 'column.'

6 Srirangam text, 'of Ulūka and Śakuni'; cf. Mahābhāraļa, 5. 161.

7 Tel. ed. and Srirangam text, 'the flame of fire.'

8 Tel. ed., 'rough with their very close stones.'

Tel. ed. and Srirangam text, 'splendour of the lustre.'
 Tel. ed. and Srirangam text, 'lions awakened from sleep.'

11 Tel. ed. omits 'aloes-wood' and 'heavy'; Srirangam text omits 'aloes-wood.'

12 Srirangam text, 'dripping ichor fallen from.'

14 Tel. ed. and Srirangam text, ' forest clusters.'

¹ Tel. ed. and Srirangam text, 'repelled by the darkness.'

^{.3} Tel. ed. and Srirangam text add 'while the lotuses, standing in water coloured by the reflected hue of twilight, seemed filled with fire through the pain of their hearts at the destruction of their spouses.'

⁶ Tel. ed. and Srirangam text, 'revealing the (stars) as the army of the demonrevealed (Täraka).'

¹³ Tel. ed., 'seeming to be illumined by very thick swarms of black bees; blackened, as it were, by the spray of dripping ichor fallen from elephants' temples.'

lurking in the hoods of serpents, swart as lampblack; the mantle, as it were, of a woman who keeps an assignation by night; the remedy, if it might so be termed, for the gray hair of an aged courtesan1; the offspring of life, one might say; the friend, as it were, of the iron age; [179] the comrade, in all seeming, of a rogue's heart 2; (concealing) manifest objects as Buddhist doctrines (deny) manifest objects. It was darkness which seemed to delight in the enchanting round lobes of absolutely must elephants 3; which apparently yielded fruit in forests of clusters of wide-spreading tamāla-trees with exceedingly close and numerous leaves 4; which trembled, as it were, in the masses of very 5 heavy tresses of dearest sweethearts; which apparently was mingled with rays of sapphire gems 6; [180] which was like the exceeding dense blackness in pits, on river-banks, and in forests 7; which was proud, it would seem, of swarms of bees, manifestly cunning, huge, and evidently strong, drunkenly dancing on the boughs of the conessi-bark trees 8; gleaming with the hoods of serpents, destructive 9 with very thick venom; broken 10 with menacing flashes from the teeth of tuskers, mad with their burden of ichor.11

[181] And at the time of the rising of the moon with its blackness of night, bowing low, as it were, with folded hands under the

² Tel. ed., 'rogues' hearts.' ¹ Tel. ed. and Srirangam text, 'courtesans.'

³ Tel. ed., 'in the lobes of must elephants'; Srirangam text, 'in the enchanting lobes of herds of must elephants.'

⁴ Tel. ed., 'in swarms of bees, manifestly cunning, huge, and evidently strong, hidden in the calyxes of great expanded flowers on the boughs of many trees in the forests of clusters of wide-spreading tamala-trees with exceedingly close and numerous

⁵ Tel. ed. omits 'very' and 'dearest'; Srirangam text omits 'very.'

⁶ Tel. ed. and Srirangam text omit 'gems.' 7 Tel. ed. and Srirangam text omit 'forests.'

⁸ Tel. ed. omits this description; Srirangam text, 'swarms of bees, manifestly cunning, huge, and strong, with their feet hidden in the calyxes of great expanded flowers on the boughs of many trees.'

⁹ Srirangam text, 'destructive to elephants.'

¹⁰ Tel, ed., 'utterly broken.'

¹¹ Tel. ed., 'burden of ichor; with the czone of earth folded up as the commencement of surrise has (blue lotuses) folded up; concealing (every fissure) as the high estate of the wicked conceals call characters; bowing, as it were, with folded hands under the guise of closing blue lotuses to the night which had come"; similarly the Srimngam text.

guise of closing blue lotuses, immediately 1 the stars shone forth, scattered like drops of the stream of water of Jahnu's daughter wandering in the winding hollows of 2 the mass of matted locks of Siva, shaken by the fury of his twilight dance; showers 3 of drops, one might say, shed from the trunks 4 of the herd of terrible must 5 world-elephants bowed with the burden of bearing 6 the earth, hard to sustain 7; [182] masses of foam, as it were, poured out by the steeds 8 of day, weary of wandering in the far distant sky; giving rise to the suspicion that they might be a grove of white lotuses in the great ocean of the heavens; like ciphers 10 because of the nullity of metempsychosis, scattered 11 in the sky as if on the ink-black skin rug of the Creator who reckoneth the sum total with a bit of the moon for chalk; parched grain, it would seem, sown by the hand of Rati, (the wife) of Him whose banner is a dolphin,12 and who setteth forth to conquer 13 the threefold world; [183] like globules 14 on the pearly arrows of Him of the flowery bow12; masses15 of foam, as it were, in the ocean of the sky; handfuls of cosmetic, so to say, prepared by Rati in the courts 16 of heaven; multitudes 17 of pearls, one might fancy, in the necklace of the Laksmi of the heavens; fragments of the bones of Kāma, in all seeming, scattered by the wind's impulse 18 from the circle of the pyre of the moon 19; [184] like the semblance of

1 Tel, ed. and Srirangam text, 'then immediately.'

2 Tel. ed. and Srirangam text, 'wandering in her devious roamings in.'

3 Tel. ed. and Srirangam text, 'wide-spread showers.'

4 Tel. ed., 'cheeks.' ⁵ Tel. ed. and Srirangam text omit 'must.'

6 Tel. ed. and Srirangam text, 'bowed with bearing.'

7 Tel. ed. and Srirangam text, 'hard to bear.' Tthe mouths of the steeds.' 8 Tel. ed. and Srirangam text, 'broad masses of foam on the edges of the cavities of

9 Tel. ed. and Srirangam text, 'mass of white lotuses.'

10 Literally 'points' (cf. the form of the null sign in the Bakhṣāli Manuscript). On the importance of this passage for the history of the Arabic (properly; Hindu) numerals see Bühler, Indische Paläographie, p. 78, Strassburg, 1896; cf. also Smith and Karpinski, Hindu-Arabic Numerals, pp. 51-54, New York, 1911.

11 Tel. ed. and Srirangam text, 'painted.'

13 Tel. ed. and Srirangam text, 'in desire of conquest over.'
14 Tel. ed. and Srirangam text, 'scattered grobules.'

15 Tel. ed., 'wide-spread masses.' 16 Tel. ed., 'in the delimitation of.' 17 Tel. ed., 'torn-off multitudes of pearls'; Srirangam text, 'old multitudes of pearls.'

18 Tel. ed, and Srirangam text, 'entrance.'

19 Tel. ed., 'from the circle of the pyre of Kāma, burnt by the Destroyer's (Siva's) fire'; similarly the Srirangam text.

parched grain 1 roasted in the pan 2 of the vast surface 3 of the sky, that was excessively heated by the evening breeze and smoky with the smoke 4 of rising dusk.

With them the sky shone as if turned to a leper.5 Exceedingly distressed 6 was the pair of cakravākas, filled with a series of 'deep 7 sighs' and skilled in the joining of «bills in delightful contact» as the diction of a good poet s is filled with a series of (long 9 chapters) and skilled in the joining of «delightful paronomasias and vaktra metres».10 [185] Separated was the pair of Brahminy ducks, whose feet were variegated by swarms of bees delighted and intoxicated by the honey-drops that adhered from their course through the clusters 11 of lotuses, and who were parted by the incarnate curse 12 of darkness as if by the noose 13 of Death. [186] The pair of Brahminy ducks was parted like the heart of a lotus, distressed by separation from the sun. A swarm of bees was seen moving beside a lotus as if they were the messengers of the husband moon about to come. Under the guise of stars 14 the quarters of the sky made lamentation with great-drops of tears,15 as if in grief for the departed Lord of Day.16 Under the guise of its series of new filaments the lotus burned within the heart of its bud like a fire of chaff 17 at separation from its shining love.

1 Tel. ed. and Srirangam text, 'parched grain bursted.'

3 Srirangam text omits ' vast surface.' 2 Tel. ed., 'kitchen.'

4 Tel. ed. omits 'with the smoke.'

5 According to a reading recorded by Sivarama, with them the sky shone as if Srirangam text, 'then exceedingly distressed.' spotted.' " Tel. ed., 'very long." 8 Tel. ed., 'good poetry.'

7 Tel. ed., 'very deep.' 10 See Weber, Ueber die Metrik der Inder, p. 199, Berlin, 1863; Tel. ed., 'paronomasias, vaktra metres, and cakras' (the latter being a carmen figuratum in the form of a disc; cf. Kāvyaprakāša, tr. Jhā, p. 197, Benares, 1898; Vidagdhamukhamandana, 3. 12-15, ed. Haeberlin in his Kavyasangraha, pp. 290-291, Calcutta, 1847).

11 Tel. ed. and Srirangam text omit 'clusters.'

12 Tel. ed. and Srirangam text, 'being parted as if by the curse.'

18 Yama, the god of death, is believed to draw the souls of the dying from their bodies by means of a noose or cord. 14 Tel. ed., 'under the guise of drops of water from the eyes of the stars'; similar

the Srirangam text.

15 Tel. ed. and Srirangam text omit 'with great drops of tears.' 16 Tel. ed. and Srirangam text, 'the departed beloved of the Lord of Day.'

17 Tel. ed. and Srirangam text, the chaff fire of the flame of grief burned in the heart of the lotus.'

[187] Forthwith black darkness spread like a mass of collyrium from the forest of the sky, reduced to ashes by the rays 2 of the sun; blotting out (the heavens and the sky) as the words of revelation blot out (the doctrines of the Digambara Jains) 3; a molten rājapatta gem,4 as it were; and as the surge of the ocean.5 And 6 straightway the Lord of Night ascended with the ruddy disc of his arising; the ball 7 of the princess Night; the 8 golden mirror of Kāma; like to a cluster of young red coral-flowers on the eastern mount; round as drops of saffron on the foreheads of eastern damsels 9; [188] like a golden earring of the beautiful sky; a mass of henna, as it were, dropped from the hands of tiringmaids of celestial brides; a golden jar, it would seem, in the stucco of the heavens; a golden 10 dish in motion, it might be termed, for the progress of the God of the Dolphin Banner, setting forth for the conquest 11 of the threefold world; stealing the beauty of the top of Kāma's golden quiver; possessed of the colour of the China roses that grow on the topmost peak of the eastern mount; a dish, as it were, filled with a ball of pellucid saffron belonging to a wanton of the night; [189] even as a single 12 jar-like breast, tawny with saffron, of a fair dame of the east 13; (occupied by a gazelle) as the milk ocean 14 is (ruled by Visnu);

1 Tel. ed. and Srirangam text, 'then.'.

² Tel. ed. and Srirangam text, 'by the forest conflagration of the rays.'

- ³ Tel. ed. and Srirangam text add 'though (Kṛṣṇa), it concealed the distinctive characteristics of «Viṣṇu», for it was (black) and concealed the distinctive characteristics of «all forms».'
 - An inferior sort of diamond.
 - Tel. ed. and Srirangam text, 'as running streams of cloth of molten silver.'

6 Tel. ed. and Srirangam text, 'then.'

7 Tel. ed. and Srirangam text, 'like a patchwork garment.'

Tel. ed. and Srirangam text, 'like the.'

⁹ Tel. ed. and Srirangam text, 'round as sectarial marks of bandhūka-flowers fastened to the forehead as adornments of eastern damsels.'

10 Tel. ed. and Srirangam text, 'auspicious.'

11 Tel. ed., 'seeking to conquer.' Tel. ed. omits the two adjectives following; the Srirangam text omits the second only, having for the first 'like the mouth of Kāma's golden quiver.'

12 Tel. ed. omits 'single.'

¹³ Srirangam text adds 'a cage, so to say, for the pleasure birds of the female *Vidyādharas* that wander in the sky; the lute-gourd, wrapped in red cloth, one might fancy, of a pair of *kinnaras* resting on the summit of the eastern mount.'

14 Tel. ed. and Srirangam text, 'Garuda.'

with distinctive marks as Rāma was (attended by Laksmana)1; the lord of the (stars) as Sugrīva was the lord of (Tārā)2; with a (red disc) as a good monarch has a (devoted circle (of artendants)>.3

Then 4 the glow brought close to night went to destruction as if entered into the heart of a loving woman; as if drunk by the cups of the eyes 5 of female chickores 6; [190] as if licked up by masses of red lotuses.

Straightway the Lord of Planets ascended like a cake of butter 8 exhibited by the neatress Night; a mirror, it would seem, bearing the beautiful face of Him whose banner is of flowers 9; the white umbrella, as it were, of Him whose banner is a dolphin; the round ivory hilt, it might be termed, of the great sword of night; the white chowry, one would fancy, of the mighty King of Passion; [191] like to the sandy shore 10 of a Yamuna of the night; the crystal linga, so to speak, of the Great Ascetic of the heavens; the egg of a black serpent, in all seeming; a shell, as it were of the great celestial sea 11 · a monument, one might call it, to mim whose banner is a dolphin and who was consumed by the Foe of Love 12; like to the circle of the pyre, marked with charcoal in dark spots, of Him who was born of fancy; apparently a white lotus of the Ganges coursing in the heavens; a mass of

¹ See Mahābhārata, 3. 276.

² Tel. ed. and Srirangam text, 'with creddened stars) as the Lord of the Monkeys had (Tārā's love); dear to (Rōhinī (the fourth lunar mansion)) as a bull is dear to the (cow).

³ Tel. ed., 'with a (red disc) and accompanied by (soft rays) as a good monarch has a (devoted circle (of attendants)) and is accompanied by «light taxes»; similarly the Srirangam text.

⁴ Tel. ed. and Srirangam text omit 'then.'

⁵ Tel. ed. and Srirangam text, 'pairs of eyes.' According to the conventions of Sanskrit literature, the eyes of the chickore (Caccabis chukor, Gray) become red at the sight of poison. It is also supposed to live only on moonbeams (see below, p. 108).

⁶ Tel. ed. and Srirangam text, 'female cakravākas.'

⁷ Tel. ed. and Srirangam text, 'the blessed Lord of Stars, with his radiance destroyed.'

⁸ Tel. ed. and Srirangam text, ' fresh butter.'

⁹ Tel. ed., 'bearing the reflexion of a gazelle.'

¹⁰ Tel. ed. and Srirangam text, 'new shore.' 11 Srirangam text adds 'the crystalline water-pot, so to say, of the Ascetic of the sky.'

¹² Tel. ed., 'a monument, one might call it, marked with charcoal in dark spots, to Him who was born of fancy and was burnt by the fire from Siva's eye.'

foam, as it were, of the mighty ocean of the sky; a quicksilver ball, one might imagine, of the dark metallurgist 1; a silver jar, so to say, spangled with shoots of millet-grass 2; [192] lovely as the wheel of Kāma's chariot 3; the dove, it might be termed, of the palace of the heavens; even as the beauteous crest-jewel of the eastern mount 4; like unto Āirāvata's frontal lobe when deprived of its minium 5; resembling a fragment of the head of an old and broken-horned cow belonging to the field of heaven with its white wheat of stars; a silver vessel, 6 as it were, yellowish with balls of sandalwood, fallen from the hands of a divine maiden. [193] And it was the white lotus of the bees of the eyes 7; like to 8 the sand bank bed of the geese 9 of the mind; the crystalline fan of the fires of separation; the round white whetstone of Kāma's arrows.

[194-195] Meanwhile there were equivocal and jealous ¹⁰ conversations, full of innuendoes and broken with emotion, ¹¹ (delivered by the lips) of female messengers sent to sweethearts by hosts of women anxious for a rendezvous. [196] As for example ¹²: 'Beware of evil women's wiles, beloved! Thou dost not truly know thyself! [Beware, destroyer of bliss! Truly thou knowest not that thou art made a wretched woman!]'; [197-198] 'Thou art a lover, ¹³ (even though) not one among them that draw and kiss (women and) make (them) run! [Thou utter rascal! Thou art

1 Tel. ed., 'the celestial metallurgist.'

5 Tel. ed., 'laved in the river of heaven'; similarly the Srirangam text.

6 Tel. ed. and Srirangam text, 'fan.'

8 Tel. ed. and Srirangam text omit 'like to.'

11 Tel. ed., 'displacements (of words).'

Tel. ed. and Srirangam text add 'for the anointing of the Mind-Born God (Kāma).'

Tel. ed. and Srirangam text, 'the white wheel, as it were, of Kāma's chariot.'

Tel. ed. and Srirangam text, interchanging this adjective with the one preceding, even as the crest-jewel of the serpent-king of the eastern mount.

⁷ Tel. ed. and Srirangam text, 'the eyes of the world'

Tel. ed. and Srirangam text, 'flamingoes.'
 Tel. ed. and Srirangam text omit 'jealous.'

is The passage following is certainly the most difficult in the entire Vāsavadattā, and only the most probable of the many interpretations suggested by Sivarāma and Krishnamachariar have been adopted. The renderings here given do not attempt, therefore, to exhaust all the possibilities. The reproachful translation is placed in brackets.

hard as a rock! Thou art magnetite, (even though) not one among loadstones, touchstones, (and) magnets!]'; [199] 'Thou art like a rower, devoted to other than the functions of his duty, drawing his sword in vain! [Thou that hast the reward of duty1! Thou art devoted to another (woman) and gifted with excessive speech to no purpose !]'; 'Distressedly, as it were, thou thinkest in thy mind of one 2 hard to win! [Good friend,1 thou thinkest of one 2 hard to win 3 as if she were thine own wife!]'; [200] 'He goeth in the ways of truth who standeth 4 filled with delight at the swords of his foes! [He is insipid in his ways who standeth without initiative before his co-wives!]'; [201] 'He is a hero indeed who brings from the conflict the elephants of the foe! [He is filled with delight who brings the wife of a rival to old age through (amorous) struggle!]'; [202] 'Holding a massy, broad sword, and suddenly assailing the foe, he obtains great glory through the conflict! [Holding the thighs, hands, and hair (of his beloved), he obtains an excellent position with his body, uniting at the supreme moment !]'; [203] 'Set free from passion, thou art beautiful indeed, and friendly to mankind! [Thou passionate man, bereft of lordship! Thou art assuredly not lovely, and art deserted !]'; [204] 'Thou adornment of the earth! Bold 5 (is she), white like the autumn clouds, with a clear sense of her own greatness, able to ward off the jealousy of revellers,6 with firmness and timidity in her mind, and world-wide truth in her speech! [Thou wise one,1 thou utter destruction of the earth, not white like the autumn clouds, untransparent, selfish, jealous as a reveller! "Patient (am I), loving to think of the adornment of the world, (but) in his mind is cowardice, and world-wide falsehood in his speech "7!]'; [205-207] 'She, the receptacle of bliss, surpassing

² Tel. ed. and Srirangam text, 'a woman.' 1 Ironical.

³ The wife of another.

⁴ Tel. ed. and Srirangam text, 'he whose thoughts are on the ways of truth (or, on insipid ways) standeth.'

⁵ Tel. ed., 'with her boldness vanished.'

⁶ Tel. ed. and Srirangam text, 'able to defend the magnitude or her own evident thoughts of greatness.'

⁷ The supposed address of the woman in love

Laksmī with her gentle smile,1 (though herself) unsurpassed; yielding unto thee; with her heart spotless as a mirror; transcending the tendrils with her lotus hand; with coquetry in her sportful fingers2; peering perturbedly3 through the interstices of the bars of her windows; -she suffereth distress at eventide,4 being lonely without thee, her ram: for, O lord of life! who here depend not for life upon some happy man 5? [Thou lord of violence! She, the receptacle of bliss, surpassing Laksmī with her gentle smile,1 (though herself) unsurpassed; yielding unto thee; with her heart spotless as a mirror; transcending the tendrils with her lotus hand; with coquetry in her sportful fingers 2; peering perturbedly 3 through the interstices of the bars of her windows ;-she laugheth not, (but) suffereth distress at eventide,4 being lonely without thee, her ram: for, O destroyer of life! who here depend not for life upon some happy man 5?]'; [208] 'Let other women be! I suffer slavery before thee! Therefore be there love because of love! [Thou that art cast off by other (women)! Thou speechless one! Thou slave (even) in the presence of the base! I 6 go to her! Therefore let hatred arise from love!]'; [209] 'Straightway thou art mightily beloved; why dost thou not perform the lovely rites of love, especially since death standeth immediately near ?? [Thou art straightway utterly devoid of love, why dost thou not perform the lovely rites of love, especially since death standeth immediately near ??]'; [210] 'Thou purifier of them that have the minds of false lovers! Thou glorious one! By love is she 8 to be won, great and noble,9 with large eyes, with sidelong glances; then her attendants will show

¹ Tel. ed. and Srirangam text, 'she by whom the lotus-dwelling Laksmi is surpassed with smiling laughter.'

² Tel. ed. and Srirangam text, 'her fingers sportful, as it were, with coquetry.'

³ Tel. ed. omits ' perturbedly.'

Tel. ed. and Srirangam text, 'she suffereth distress (even) without (an ascetic's) curse, having her destruction prevented by her folk.'

⁵ Tel. ed. and Srirangam text, 'on what happy man doth she not depend'?

⁶ The messenger.

⁷ Tel. ed. and Srirangam text, 'since stern death is immediately near.'

⁸ Tel. ed. and Srirangam text, 'this unparalleled maid.'

⁹ Tel. ed. and Srirangam text, 'accompanied by Laksmi,'

their slavery! [Thou false lover! Thou effacer of thoughts! Thou inglorious one! Alas, sir! By love is she 1 to be won, great and noble,2 with large eyes, with sidelong glances; then her attendants will show their slavery!]'; 'By thee, who art like to a lotus, the fabulous riches of thy foes and the faces of their women are blackened! [By thee the faces of women like unto Laksmī are blackened, not the lotus faces of thy foes!]'; [211] · Having inspired confidence of all, attended by Laksmī, departing from the rules (of decorum), having obtained one to be obtained,3 wavering an instant,4 slow for modesty, with love violently born through pain among the flowers of Him whose shafts are flowers,5 she fainteth limblessly, Limbless God (saying): "Bliss thou bringest me, thou that art devoted to songs of many measures"! [Having inspired confidence of all, attended by Laksmī, (but) with her youth departed, obtained in a way she should not be obtained,3 wavering an instant,4 slow for modesty, with love violently born through pain among the flowers of Him whose shafts are flowers,5 she fainteth limblessly, Limbless God 6 (saying): "Woe thou bringest me, thou that art devoted to songs of many measures"!]'; [212-213] 'What woman was (ever) abandoned by thee that bearest love's burden, with thy beautiful lips, with thy sectarial mark characterised by a streak of dust,7 with thy moon-like face, (when once she had) clung to thy heart 8 with her soft-formed hand, with her breast, holding the water of drops of sweat, moving on thy broad bosom, being overcome by thy unblemished lustre? [What woman was (ever) released by thee,

¹ Tel. ed. and Srirangam text, 'this unparalleled maid.'

² Tel. ed. and Srirangam text, 'accompanied by Laksmī.'

³ Tel. ed. and Srirangam text, ' having obtained to-day a covenant of all the world for some time, she, attended by Laksmi [having inspired an agreement of all, a woman who should not be obtained hath been obtained for some time].

⁵ Kāma. ' Tel. ed., 'just for an instant.'

⁶ Tel. ed. and Srirangam text omit 'limblessly, Limbless God.' The 'Limbless God'

⁷ Tel. ed. and Srirangam text, 'characterised by Kāma [characterised by lovelessness].'

Srirangam text, 'what woman with beautiful lips that bear love's burden, with a sectarial mark characterised by Kama, (and) with a lotus face hath clung to thy heart [what woman with hideous lips that bear love's burden, characterised by lovelessness, devoid of auspicions signs, and with a moon-like face (!) hath clung to thy heart]."

with thy hideous lips, vile for love's burden, marked with streaks of dust, devoid of auspicious signs, with thy moon-like face,1 (when once she had) clung to thy heart 2 with her soft-formed hand, with her breast, holding the water of drops of sweat, moving on thy broad bosom, being won by gold unalloyed?]'; [214]'What gentle-eyed woman who fervently delighton thee, that art not inflamed with passion, (but art) the essence of love, delightsome, (and) a most excellent lover, desireth another that is no lover, with her breast a ravishing opponent, charming with an eye that steals 3 the light of the gazelle's eye? [Cruel with passion! Redeved with lust! Alas, an unlovely dame with hostile breast, gaining (thee) with an angry eye that steals 4 the light of sight, desireth thee, the essence of lovelessness, hot, pitiless, absolutely no lover, (and) bound for utmost woe !].'

Straightway the world rejoiced as if it had entered 6 the ocean of milk, as if it had entered a house of crystal; as if it enjoyed the blessedness of habitation in the White Islands.⁷ [215] And ⁸ in due course Kandarpakētu, accompanied by Tamālikā and Makaranda, went to the city of Vāsavadattā's father,9 while, like the sighing of the night, most gently blew the evening breeze 10 with far horizons tuneful with the murmur of swarms of bees intoxicated and delighted by many drops 11 of nectar in calyxes of forests of white lotuses with unfolded petals of their buds; with its coming greeted by amorous chickores sluggish from copious draughts of moonbeams; bewitching because of beads of perspiration on the fair brides of the Pulinda king, wearied with the exhaustion 12 of excessive love.

Tel. ed. and Srirangam text, 'and with an eye that steals.'
Tel. ed. and Srirangam text, 'and with an angry eye that steals.'

8 Tel. ed. and Srirangam text, 'and then.'

10 Srirangam text adds 'removing the heat.'

12 Tel. ed. omits 'exhaustion.'

¹ Ironical. ² See note 8, p. 107.

⁵ Tel. ed., 'lustful.' 6 Tel. ed. and Srirangam text, 'plunged into.' 7 Tel. ed. and Srirangam text, 'as if it had settled in the White Islands.' On the White Islands see Hopkins, The Great Epic of India, p. 116, New York, 1901.

⁹ Tel. ed. and Srirangam text, 'to the city of Vasavadatta.'

¹¹ Tel. ed. and Srirangam text, 'swarms of bees delighted with intoxication from the flavour of the abundant dripping of many drops.'

[216] Then 1 he, whose power was that of Siva's joy, saw the mansion of Vāsavadattā surrounded 2 by an encircling wall; with its cloud-touching crest built in a quarter of the capital; white with stucco; with bits of gold,3 pearls, emeralds, and rubies inserted one after the other like a host of deities staying to see Vāsavadattā 4; [217] adorned with banners that seemed to mock the beauty of the ocean 5 of the sky as if with clusters of the lowers of the cloud-tree disporting in the wind; adorned with very numerous 6 streams flowing through courts with slabs of golden stone, (these streams) bearing the savour of water perfumed with 7 camphor, saffron, cardamom, and cloves, and with palace doves sleeping 8 comfortably perched on slabs of crystal from shores unknown 9; [218] with waters full of the blossoms of the trees near the crumbling banks 10; with seats 11 bedewed by masses of spray moving at the striking of 12 the firm buttocks of wanton 13 damsels incessantly plunging and emerging; with flamingoes whose noise would imply that they had settled near the sand bank formed by the stream of camphor 14; [219] revealing the Brahminy ducks' sudden dread of darkness because of the groves of expanded blue lotuses 14; (containing goodly waters) as young women (have goodly breasts); bathing the (lips of the

² Tel. ed. omits down to 'adorned with banners.'

' Tel. ed., 'the mansion of Vasavadatta.'

⁵ Tel. ed. and Srirangam text, 'city.' 6 Tel. ed. omits 'very numerous'; Srirangam text, 'numerous.'

7 Tel. ed. and Srirangam text, ' bearing the persume of.'

8 Tel. ed., 'white doves of the palace born and sleeping'; Srirangam text, 'curious white doves of the palace sleeping.

⁹ Tel. ed. and Srirangam text, 'slabs of crystal near the banks.'

10 Tel. ed. and Srirangam text, 'trees on the crumbling banks.' 11 Tel. ed. and Srirangam text, ' seats on the banks.'

12 Tel. ed. and Srirangam text, 'upheaved by striking against.'

13 Tel. ed. and Srirangam text omit 'wanton.'

14 Tel. ed. and Srirangam text, 'that they had perched on the sand bank of the stream of camphor.'

Tel. ed., ' revealing the terror of ducks and cakravākas at the darkness because of the expanded blue lotuses.'

¹ Tel. ed. and Srirangam text, 'then, having entered.' Cartellieri, 'Subandhu and Bāṇa' in WZKM. 1. 132, compares with this Candrāpīda's first meeting with Kādambarī (Kādambarī, pp. 182 sqq., Bombay ed., 1890 (tr. Ridding, pp. 143 sqq., London, 1896)).

³ Srirangam text, 'seeming to have gold.'

pitchers in water as the battle arts 1 of Sugrīva bathed (Kumbhakarna in blood); (sprinkled with dust from the feet of fair women as the shores of the sea are (variegated with the colours of beautiful trees); [220] (causing contempt for canals) as the disposition of new monarchs 2 (causes dishonour to the honourable)3; adorned with palaces that seemed to bear aloft, under the guise of the strings of pearls placed on their pinnacles, a host of stars come in curiosity 4 to behold the damsels of the city; [221] made brilliant with flocks of peacocks lurking in the vicinity; presenting the semblance of crystal pitchers; on one side 5 showing the rising 6 of untimely clouds by masses of the smoke of aloes burning constantly; on the other side having peacocks dancing joyously,7 called by the exceeding 8 deep roll of drums; with the (descent of the eyes of the world) as the even-tide has the (setting sun); with (charming women, filled with love-longing), as Janaka's place of sacrifice 10 had (Rāma longing for his wife); [222] (delighting in love's union) as multitudes of mankind 11 (honour divinity) 12; the repository, as it were, of delightsomeness; the home, so to say, of love; the palace, it might be termed, of wanton sport 13; [223] the place of assembly, it would seem, of loveliness.

Kandarpakētu, as well as Makaranda, was astonished at hearing 14 the chatter of the maidens, tender in their affection

² Is there here a possible covert allusion to the recent accession of a new king inferior to his predecessor (cf. p. 9 above)?

3 Tel. ed. and Srirangam text, '(with elephants going to the canals) as the rule of monarchs has chonourable men, income, respect, and taxes).'

⁴ Tel. ed. and Srirangam text omit 'in curiosity.'

5 Tel. ed. omits 'on one side.'

6 Tel. ed. and Srirangam text, 'warlike preparation.'

⁷ Tel. ed. and Srirangam text, 'having intoxicated peacocks.'

Tel. ed. and Srirangam text omit 'exceeding.'
 Namely, to see its beauty.
 The Dandaka forest, where Sītā was carried off from Rāma.

11 Tel. ed. and Srirangam text, 'humanity.'

12 Tel. ed. and Srirangam text add 'adorned with many (walls) as a forest is adorned with many (sal-trees).'

18 Tel. ed. and Srirangam text, 'of all wanton sports.'

¹ Tel. ed., 'battle deeds'; Srirangam text, 'tendency toward battle'; cf. Rāmāyaṇa, 6. 67.

¹⁴ Tel. ed. 'Kandarpakētu, entering that palace with Makaranda, hearing . . ., saw

one for the other 1: 'Thou runnest successfully in thy running, Nigalita 2! Capala standeth unsteadily! What of her? [224] Here is the cluster of flowers fallen from thine own ear'! 'Surēkhā, thou, whose beauty is entreated by the gods, art filled with wine (and) drunken'! 'Kalahā,3 thou dost wellnigh summon love by the soft tinklings of the bond of thy golden girdle'! 'Malaya, by thy very glance thou hast learned the will of Him who overcame Śiva'4! [225] 'Kalikā, loosen that noisy girdle, the banner of strife; we hear the faint, sweet sound of the lute'5! 'My girdle is not the nuisance; it is thou, with thy irrumation 6 and noisiness '7! 'This silly Avantisena is afraid lest she fall there in offering flowers's! 'Enough of thy tricks, Lavangika! Thy tremor 9 betrayeth thy state of mind.' [226] 'Thy languid form seemeth to bear the wounds of Love's arrows, Anangalēkhā! The mighty wave of anxiety is indeed concealed to thy advantage! Speak, doth the moon itself reach comparison in thy face, whose loveliness should be drunk in by the eyes' 10? [227] 'Somebody apparently dwelleth in thy heart, Satīvratā! Thy words are felt in a hundred ways as

Vāsavadattā,' omitting 'was astonished'; Srirangam text, 'Kandarpakētu, hearing ...,

entered that palace with Makaranda.'

¹ For similar series of exclamations, see *Kādambarī*, pp. 173-174, 357, Bombay ed., 1890 (tr. Ridding, pp. 68-69, 144-145, London, 1896); *Harsacarita*, pp. 177-178, 277-278, Pombay ed., 1892 (tr. Cowell and Thomas, pp. 144-145, 247-248, London, 1897).

² Tel. ed. and Srirangam text, '(though) not addressed,' the Srirangam text adding

'fair maid'!

³ Tel. ed. and Srirangam text, 'Surēkhā, with fair streak of wine on thy cheek, thou art a Lakṣmī wooed by the gods! Drunken Kalahā.'

4 Tel. ed. and Srirangam text, 'perform the will of Him (Kāma) who overcame Siva;

thou hast learned it just with a glance.'

⁵ Tel. ed., 'we hear this faint, sweet sound of the lute, the banner of strife,' omitting 'loosen this noisy girdle.'

See Schmidt, Beiträge zur indischen Erotik, pp. 546-550, 593, Leipzig, 1902.
 Tel. ed. and Srirangam text, 'with thy noisiness and roughness.'

⁸ Tel. ed. and Srirangam text, 'with thy holsmess maga-flowers, this trembling maid feareth that "I may fall".'

9 Tel. ed. and Srirangam text, 'tremor filled with sighs.'
10 Tel. ed. and Srirangam text, 'thy form seemeth to bear the wounds of love's arrows, Anangalēkhā, and thy pearl necklace is arranged at thy behest! Speak, Utkalikā, doth the moon reach comparison in thy face, filled with anxiety, (despite) the beanty of the lotuses in thine eyes'?

having the hardness of the hundred edges (of Indra's thunderbolt)'! 'This braid of hair of thine, Kuntalika,1 is like a bit of black cloud with a mass of hail with its garland 2 of lovely expanded Arabian jasmines'! 'Near the city gate, Kēralikā, the sounds of song are heard! What, pray, dost thou purpose'? [228] 'Instantaneously, even in the twinkling of an eye, Muralikā, thou dost distress thy host of girl friends, trembling and anxious for a kind word! Because of thy lover thou art abandoned by thy husband, who remembereth the bliss, driving away love's fever, that was gained by him, raging aloud as he thudded thy breast! Why art thou distracted? Thy lover longeth for a greater thing than a feast; (and) thy husband [229] hath remembered thy favour, with its delightsomeness of passion'! Doth not the wound of nails, sharp from fresh paring, cause pain by night in an amorous woman, Kuruta'? 'Why is not he moon, the place for the eyes of all happy people to gaze on, drunk in by thy shining eyes? [230] Dear friend Madanamalini. with thy caprices of union and abandonment cause thou distraction by contact with thy ruddy lip! Shining with his rosy crest. he (the moon) is like the cheek of a Malava maid flushed with intoxication; what is the difference between thee and a creeping plant'3? [231] 'Kurangikā, prepare a blade of young grass for the antelope fauns'! 'Kiśōrikā, have the young colts looked after'! 'Taralika, put in motion the mass of smoke from the

Tel. ed., 'beautiful Kēralikā'; Srirangam text, 'Kēralikā.'
 Tel. ed., 'delightful with its garland.'

⁸ Tel. ed., "Kuntalika, (thou art) adorned with thy tresses, and no sounds of song are heard near the city gate! What dost thou purpose? Instantaneously, even in the twinkling of an eye, thou hast thy host of girl friends trembling and anxious for a kind word"! "Suratā, by whom art thou now deserted that raged aloud in amorous sport, remembering the bliss, driving away love's fever, that he won in thudding thy breast? What is said? Thy lover hath been mindful of a greater thing than a feast, (even) thy favour, with its delightsomeness of passion? In the night, with unseemly noise, he hath inflicted on an amorous woman the pain of his nails, sharp from fresh paring. Why is not the moon, the place for the eyes of all successful people to gaze on, drunk in by thy shining eyes?" "Dear friend Madanamalini, cause not discontent in the bee, with his desire to approach and leave thy ruddy lip! What is the difference between thee and a creeping plant with its abundance of quivering petals, soft as the cheek of a Mālava maid flushed with intoxication "?'; similarly the Srirangam text.

aloes'! 'Karpūrikā, whiten the burden of thy breasts with camphor-dust'! 'Mātangikā, have the begging' of the young elephants borne in mind'! 'Saśilēkhā, draw a digit of the moon's on thy broad forehead'! 'Kētakikā, note the longing of the bower of screw-pine'! [232] 'Sakunika, give food to the pet birds'! 'Madanamañjarī, festoon the plantain house as a bower for meeting'4! 'Śrngāramañjarī, prepare the arrangements 5 of love'! 'Sañjīvikā,6 give a sprig of pepper to the pair of chickores'! 'Pallavikā, make the artificial grove of screw-pine blossom with camphor-powder'! 'Sahakāramañjarī, produce the perfume of the mango by the breeze of thy fan'7! 'Madanalēkhā, write a love-line of the wind of Malaya'! [233] 'Mrnālikā,8 give a blade of lotus-fibre to the young flamingoes'! 'Vilāsavatī, make the young peacock sport'! 'Tamālikā, perfume the palace court 9 with sandal water '! 'Kāñcanikā, scatter liquid musk in the gold pavilion'! 'Pravalika, sprinkle the grove of young 10 shoots with saffron'!

Entering 11 with these thoughts among others: 'Oh, the exceeding beauty of the mansions! Oh, the wanton blissfulness of love! This pavilion, for instance, made of elephants' tusks, whose beauty is the beauty of the spotless teeth of Malava's daughters, with wide interstices for the (amorous) sport of their (proper) seasons 12! [234] This pet parrot confined in a cage of bars made of golden rods'!, he (Kandarpakētu) saw Vāsavadattā brilliant with a pair

² Tel. ed. and Srirangam text, 'washing.' 1 Tel. ed., 'dust.'

³ A digit of the moon is 18 part of it. The purpose of drawing this emblem, according to the Sanskrit commentator Sivarama, was to frighten Love away, the moon being described by Subandhu himself (see above, p. 103) as the pyre of Kama.

Tel. ed. and Srirangam text, 'Madanamañjarī, anklet it to the arbour of creepers!

Kadalika, open the plantain house'!

⁵ Tel. ed. and Srirangam text, 'arrangement.'

⁶ Tel. ed. and Srirangam text, 'Sanjīvanikā.' 7 Tel. ed. and Srirangam text, 'efface the drops of sweat by the wind of thy fan with

its mango perfume '!

Tel. ed. and Srirangam text, 'Makarikā, adorned by Kāma.' Tel. ed. and Srirangam text, 'have the court of the palace covered.'

¹⁰ Tel. ed. and Srirangam text omit 'young.' 11 Tel. ed. omits these meditations of Kandarpaketu; Srirangam text omits the exclamation concerning the pavilion, prefacing the whole with 'and he thought.'

¹² See Schmidt, Beiträge zur indischen Erotik, pp. 403-429, Leipzig, 1902.

of legs with (reddened feet) as grammar 1 has (rubricated pādas); with (goodly joints) as the Bhārata2 has (a hundred books); charming with (beautiful ankles) as the Rāmāyana is charming with its (Sundarakānda); [235] with a glorious (slender waist) as the Chandoviciti has the glorious (tanumadhyā metre) 3; with chands and ears that must be reckoned with as astronomy has the chasta and sravana that may be counted; (revealing her beauty) as the permanence of the Nyāya system 5 has its (form from Uddyōtakara); decked with (ornaments) as an assembly of Buddhists is decked with the (Alamkara); [236] showing the (essence of delight) as an Upanisad shows him whose (being is bliss)7; with beautiful (feet) as an abode with a family of Brāhmans has beautiful (conduct); with lovely (buttocks) as the beauty of the Vindhya Mountains has lovely (slopes); beautified with (massy hips) as Tārā 8 was beautified in being the (wife of the Teacher); with a slender 9 (waist) that might be grasped by the hand as (Indra's) bolt 10 of a hundred points has a slender 9 (middle) that might be grasped by the hand; with a (lovely face) as the friend of Priyangusyāmā was (Priyadarsanā) 11; (glorious as the moon as Brahmadatta's queen was (Somaprabha) 12; [237] (incomparable) as the female elephant of the (southwest) quarter was (Anupamā); adorned with a (sectarial mark) as the seashore

² Tel. ed. and Srirangam text, 'Mahābhārata.' On the reference see Cartellieri, 'Das Mahābhārata bei Subandhu und Bāṇa,' in WZKM. 13. 71.

Two naksatras, or lunar mansions, corresponding respectively to δ , γ , ϵ , α , β Corvi, and α , β , γ Aquilae.

⁵ Tel. ed. and Srirangam text, 'tne science of the Nyāya.' On the importance of this allusion for dating the *Vāsavadattā*, see Introduction, p. 8.

Tel. ed. and Srirangam text, 'the composition of the poetry of excellent poets.'
Tel. ed., '(joyful) as an Upanisad has (Brahmā); (adorning humanity) as the radiance of the sun dights the world.'; similarly the Srirangam text.

8 Tel. ed., 'Rohini.' The 'Teacher' is Brhaspati.

⁹ Tel. ed. and Srirangam text omit 'slender.'

10 Tel. ed., 'the form of the bolt'; Srirangam text, 'the stem of the bolt.'

11 The details of this legend seem to be lost; cf. Lacôte, Essai sur Guṇāḍhya et la Bṛhatkathā, p. 213, Paris, 1908.

12 See Kathāsaritsāgara, 17. 114.

Alluding to the red colophons of the pādas, or quarter-divisions, of each book of Pāniṇi's grammar.

is adorned with (tamāla-leaves)1; (languid with intoxication) as Aśvatara's daughter was (Madālasā).2

Then sudden 3 faintness seized the consciousness of Kandarpakētu as he drank her in with an eye dilated with affection. Beholding him in her turn, Vasavadatta fainted.5 Then, with their consciousness restored by the exertions of Makaranda and the attendant maidens, they 6 twain adorned a single settle.

[238] Thereupon a vessel 7 of all confidence named Kalāvatī. dearer than Vāsavadattā's own life (to her), addressed Kandarpakētu: 'Scion of noble parentage! This is no occasion for confidential conversation 8; therefore thou art told only the least part 9! The pain that hath been felt by this maiden for thy sake might be written or told 10 in some wise or in some way in many thousands of ages if the sky became paper,11 the sea [239] an ink-well, the scribe Brahma, (and) the narrator the Lord of Serpents.12 By thee 13 a kingdom has been abandoned—what need of more? Thou thyself art brought into peril! When the night shall be near to dawn, against her will 14 this daughter of

¹ Tel. ed., '«giving joy» and adorned with a «sectarial mark» as the Rēvā is the (Narmada) and is adorned with «tamāla-leaves»; similarly the Srirangam text.

² This daughter of Asvatara is probably identical with the one carried off by Kuvalayāsva (see below, p. 130). The mythology given by Subandhu, however, seems confused, and may be influenced by paronomasiac requirements. No daughter of Asvatara is thus far known to be mentioned elsewhere, and Madalasa is usually described as the child of the Gandharva Viśvavasu and as abducted by Pātālakētu, a Dāitya prince, from whom she was rescued by Kuvalayāśva, who made her one of his wives. She died of grief when she heard that her husband had fallen in battle. See Mārkandēyapurāna, 21-22.

³ Tel. ed. and Srirangam text omit 'sudden.'

⁴ Tel. 'ed. and Srirangam text omit 'with affection.'

⁵ Tel. ed., 'Vāsavadattā fainted after him.'

⁷ Tel. ed. and Srirangam text, 'a friend.' 6 Tel. ed. and Srirangam text, 'these.'

⁸ Tel. ed. and Srirangam text, 'of confidential conversations.' ⁹ Tel. ed. and Srirangam text, 'only the least part is told.'

¹⁰ Tel. ed., 'might be written or not.'

¹¹ See Köhler, 'Und wenn der Himmel wär Papier,' in his Kleinere Schriften, 3. 293-318, Berlin, 1900; Zachariae, 'Und wenn der Himmel war Papier,' in Zeitschrift des Vereins für Volkskunde, 11. 331.

¹² The cosmic serpent Sesa.

¹³ Tel. ed. and Srirangam text, 'and by thee.'

¹⁴ Tel. ed. and Srirangam text, 'into the peril of her, who has learned that "when the night shall dawn, against her will," ' etc.

our monarch is to be given in marriage by her father, [240] filled with alarm at the sin¹ of her passing youth, to Puspakētu, son of Vijayakētu, the supreme lord of the Vidyādharas. Thus she has reflected²: "If to-day Tamālikā comes not with that person,³ then inevitably must I lay me in the fire!⁴" Therefore, most fortunate prince, through the power of her good deeds thou art come to this land.⁵ Thy highness is criterion, now, of what is fitting here.' With these words she was silent.

Then, as if terribly terrified, as if bathed in the billows of the ocean of the bliss of love, as if anointed to the sovereignty of the threefold world, Kandarpaketu, [241] taking counsel with Vasavadatta (and) leaving Makaranda there in the city to search for tidings, set forth from the city with her by means of a horse named Manojava, who ever faced his course as a serpent faces the wind.

And 11 by degrees—having gone, even in the twinkling of an

¹ Tel. ed. omits 'the sin of.' On the seriousness, and even sinfulness, of permitting a daughter to reach the age of puberty without being married, cf. Jolly, Recht und Sitte, pp. 54-58, Strassburg, 1896; Schmidt, Beiträge zur indischen Erotik, pp. 645-649, Leipzig, 1902.

² Tel. ed. adds 'having taken counsel with us'; similarly the Srirangam text.

3 Kandarpakētu, whom modesty forbade her to mention by name.

4 Tel. ed. and Srirangam text, 'the fire must be my refuge.'

⁵ Tel. ed. omits this sentence; Srirangam text, 'and from the power of good deeds the full fortunate (pair) are met.'

6 Tel. ed. and Srirangam text, 'bathed in the billows of the ocean of the ambrosia of the bliss of love.'

7 Tel. ed. and Srirangam text omit 'as if anointed to the sovereignty of the three-fold world.'

8 Tel. ed., 'with this Vasavadatta.'

⁹ It is, perhaps, worth noting that manojava occurs as an epithet of horses in Rig-Veda, 6. 62: 3, as well as in later literature (Böhtlingk and Roth, Sanskrit-Wörterbuch,

5. 531, St. Petersburg, 1868).

10 Tel. ed. and Srirangam text add 'who was adorned by (whorls on his neck) as a river-bank [Srirangam text, 'the ocean'] is adorned with (pearl oysters); who was characterised by (curls on his breast) as the forests of Vindhya are characterised by (pipul-trees); who went like (the mind) as a goose goes in (Mānasa) [Srirangam text adds 'who was adorned with (studs) as a forest is adorned with (rhinoceroses)']; who was decked with (shoulders) as a tree is decked with a (branch); who had (black about his eyes) as the thunderbolt is the (weapon of Indra).'

11 Tel. ed. and Srirangam text, 'then by degrees, going a journey of a gavyūti [about four miles], departing through the enclosure of a cemetery, . . . going a journey of many hundred leagues even in the space of the twinkling of an eye, he again entered.'

eye, many hundred leagues 1 through the enclosure of a cemetery thronged with flocks of fearless herons assembled in desire of a mouthful of flesh 2; [242] horrible with the howls of awful goblins that had kaṭapūtanas 3 quivering with eagerness for the hideous corpses chilling 4 in the circle of half-burned funeral pyres; repulsive with patches of ground full of swarms of buzzing flies sprinkled with quantities of blood from the amputation of ears and noses of thieves placed on the top of stakes 5; with the horrible sound of the bursting of human skulls slowly crackling as they were burned by fires of straw ; [243] with its contour concealed by rows of skulls, ashes, (jackals, fires, goblins), and serpents as He who holds the trident in his hand? has his contour concealed by rows of skulls, ashes, Siva, the element of fire), and serpents 8; frequented by many (dogs) as

¹ For instances of the magic horse in modern Indian folk-tales, cf. Steel and Temple. Wide-Awake Stories, pp. 425-426, Bombay, 1884; Day, Folk-Tales of Bengal, pp. 73, 80, 214-219, 249, London, 1883; Thombill, Indian Fairy Tales, pp. 108-145, London, n.d.; Dracott, Simla Village Tales, p. 102, London, 1906; Campbell, Santal Folk Tales, p. 86, Pokhuria, 1891; Leitner, 'Historical Legend of the Origin of Ghilgit' (a Dard legend), in IA. 1. 88.

² Tel. ed., 'for the purpose of a mouthful of human flesh'; similarly the Srimngam text.

³ Tel. ed., 'horrible with howls from the awful throats of katapūtanas.' The katapūtana is the ghost of a renegade Ksatriya (Manu, 12. 71).

⁴ Tel. ed. and Srirangam text, 'hideous corpses with the raw odour of their fat chilling.

See Jolly, Recht und Sitte, pp. 126-127, 130, Strassburg, 1896. Impalement was accomplished by 'a stout iron rod with a thin point at the top. The condemned person was made to sit on the top which penetrated into his body slowly and went out by the head' (Ram Satya Mukharji, Indian Folkiore, p. 129, note, Calcutta, 1904).

⁶ Tel. ed., 'noisy with the dancing of horrible demons at the ends of whose hands were skulls resounding with the drip, drip of the fall of quantities of blood fallen from the amputation of noses of thieves placed on the tops of stakes; repulsive with patches of ground filled with the abundant sport of swarms of bees; awful with the bursting of sharply crackling human skulls, burning in fires of straw; filled with fiery fire fired from goblins' open mouths; with the noise of the division of corpses made by hosts of monstrous female fiends with pendants of skulls that had entrails for threads; with funeral fires circumambulated to the right by pairs of demons with auspicious marriage cords formed of wet sinews'; similarly the Srirangam text.

⁷ Siva.

⁸ Tel. ed. and Srirangam text, 'with its contour concealed by rows of skulls, cackals, many fires, (serpents, and the moon) as He who holds the trident in his hand has his contour concealed by rows of skulls, (Siva), many fires, and clordly serpents.'

the leadership of men is courted by many (kingdoms) 1—he entered the Vindhya forest,2 which had a multitude of cowstring-hemp plants) arising as the Last Day has a multitude of (suns) arising; [244] with (infinite roots) as the existence of the Serpent King 3 is (rooted in Ananta); with (owls) dwelling at will as the assembly of the gods has (Indra) standing at will; rich in many4 (Bengal quince-trees) as honour to the noble is rich in (fruit of many blessings); with (deep-rooted arjunatrees as the battlefield of the Bharatas had (Arjuna loftily grown); with (racemose asparagus plants ever with a thousand roots as the status of Puloman's family had (Indrani fit for Him who hath a thousand eyes>5; with fruitful 6 (ganikārikās) as the bent of mind 7 of a keeper of courtesans 8 has a fruitful 6 crecourse to harlots); [245] with expanded cushokas, chir-pines, and kamala-trees) as the success of the righteous has (noble men joyous, free from sorrow, and upright); containing (emblic myrobalan) as the play of children has (pleasure for their nurses); composed in some places of (pepper-trees) as the bent of mind of the hero of Raghu's line 9 was toward the (princess of Videha); [246] with (amrta-plants) appearing in other places as the time of the churning of the ocean of milk had (nectar) appearing; with (aparājitā-plants) at will as the might 10 of Nārāvana was (invincible) at will; revealing (stalks of bitter-apples) in yet

With this description Cartellieri ('Subandhu and Bāṇa,' in WZKM. 1. 132) compares that given by the Kādambarī (pp. 38-43, Bombay ed., 1890 (tr. Ridding,

pp. 16-18, London, 1896)).

4 Tel. ed. and Srirangam text omit 'many.'

7 Tel. ed. and Srirangam text omit 'of mind.'

¹ Tel. ed. adds 'dominated by cheadless corpses) as the Dandaka forest was dominated by (Kabandha); surrounded by many (conjurers) as a universal monarch is surrounded by many (kings); with (crows) moving about as heaven has (Bala's foe [Indra]) moving about'; so also the Srirangam text, except for the omission of the last simile. For the allusion to Kabandha, cf. Mahābhārata, 3, 279.

³ The cosmic serpent Sesa. Tel. ed. and Srirangam text, 'kingdom.'

⁵ Indra. 6 Tel. ed. and Srirangam text, 'revealing.'

⁸ Tel. ed. and Srirangam text, 'Śūrapāla.' The basis of the legend connected with him seems to be thus far unknown.

^{9.} Rāma.

¹⁰ Tel. ed., 'form'; Srirangam text, 'shining with pellucid waters as the might of Nārāyaṇa was chright and invincibles.'

other places as the eloquence of Valmiki revealed the dineage of Iksvāku); filled1 with many (dhak-trees) as Lankā was frequented by many (demons); encompassed1 with clumps of (arjuna-trees and pen-reed grass) as the army of the Kurus 2 was encompassed with quantities of (Arjuna's arrows); with (many beasts) 1 as the form of Nārāyaṇa is (manifold); [247] filled1 with (jack-trees, sandal-trees,3 white lotuses, and reeds as Sugrīva's army was attended by (Panasa, Candana,3 Kumuda, and Nala); adorned 1 with (sinduras and glory-trees), and decked with (fresh buds) as an unwidowed woman is adorned with a (sectarial mark of minium and is decked with (long hair); [248] occupied 1 by (owls, crows, and birds, and filled with dhartarastra geese) as the army of the Kurus was officered by (Ulūka, Drona, and Śakuni, and joined 4 by the sons of Dhrtarastra); though adorned with (unfaded caste), it had a «lineage of no family»,5 for it was adorned with (globe-amaranth and Malabar jasmine) and had «no bamboos clinging to the earth»; though revealing (no terror), it was «full of terror», for it revealed (hara-nut trees) and was «full of reeds»; though (always in perfect health), it had a «great abdominal tumour»,6 for it (ever contained negroes' olive-wood trees and had «high-grown thickets»; [249] though filled with dice, it was «unmolested by men», for it was filled with (bees) and was «rich in elephants' ichor»; though adorned with families of (Brāhmans), it had a «lineage of no honourable family», for it was adorned with families of (birds) and had «no bamboos clinging to the earth».

Immediately the night passed with slumber of them twain. And by degrees, when, like a mass of live carp, the host of stars

¹ Tel. ed. and Srirangam text add 'in places.'

² Tel. ed. and Srirangam text, 'the army of Dhṛtarāṣṭra's sons.'

³ Tel. ed. and Srirangam text omit 'sandal-trees' and 'Candana.'

⁴ Tel. ed. and Srirangam text, 'adorned.'
⁵ Tel. ed. and Srirangam text, 'it had a chateful lineage), . . . for it had chamboos

laden with birdsp.'
6 See Jolly, Medicin, pp. 79-80, Strassburg, 1901.

⁷ Tel. ed. and Srirangam text, 'meanwhile.' ⁸ Tel. ed., 'and then by degrees'; Srirangam text, 'then by degrees.'

had been removed by the black fisherman casting his net 1 of darkness in the great ocean of the sky; [250] when the mendicant expanded lotus grove, wearing vestments of red robes 2 (and) bearing a book of a hundred leaves with reed threads of unevenly growing delicate lotus-fibres, seemed to pronounce his laws by the soft and very deep sounds of the bees,3 intoxicated by their heavy draughts in milking the drops of honey; when, like seeds of blackness, the bees were sown by the darkness, as by a husbandman, in the white lotuses with their fields of flowers, with their masses of pollen made mud by the juice of their honey, with their petals touched by the clouds under the guise of bees 4; [251] when the lotus offered to the Lord whose garland is of rays a mass of incense, as it were, in the semblance of highstalked white lotuses thronged with swarms 8 of bees with their pollen fire; when the moon 9 resembled a mortar whose interior had been destroyed by blows of the pestle of rising dawn, shaken by the two palms of his consort Night; when the hosts of stars had vanished like grain scattered in the threshing mortar; when the hosts of stars seemed to have flowers 10 expanded for the quarters of heaven that were bent like branches, and when the disc of the moon had fallen like fruit because of the monkey of day that, like the ruddy face 11 of dawn, had climbed the tree of heaven; [252] when the cock of day, with the lovely appearance of the new crest 12 of the glittering Aruna, had begun to traverse the court of heaven, variegated with the threshed grain

² Tel. ed. and Srirangam text, 'red robes of twilight.'

3 Tel. ed. and Srirangam text, ' by the delightful sounds of the bees.'

* Tel. ed. and Srirangam text, 'lotus hermitess.'

6 The sun.

¹ Tel. ed., 'launching his boat.'

⁴ Tel. ed. and Srirangam text, ⁴ when, like masses of the seeds of blackness, the bees were sown in the fields of flowers, whose masses of pollen were made mud by the juice of their honey, the folds of whose petals were touched by the clouds.⁴

⁷ Tel. ed. and Srirangam text omit 'a mass of.'

⁸ Tel. ed. and Srirangam text, 'filled with smoke of swarms.'

⁹ Tel. ed. and Srirangam text, 'disc of the moon.'

Tel. ed. and Srirangam text, 'an abundance of flowers.'
 Tel. ed. and Srirangam text, 'that, having the ruddy face.'

¹³ Tel. ed. and Srirangam text, 'appearance of the crest of rays,'

of the host 1 of stars; when the district of Indra 2 seemed to say with a laugh: 'This Lord of the Twice-Born,' increased by concourse with me, will fall 4 through union with the district of Varuna's; when to his rising had climbed the sun,6 with his disc red, as it were, with streams of blood from the lordly elephant of darkness slain by the stroke of the paw? of a ruddy lion; as if with streams of ruddle laved by the cataracts on the summit 8 of the mountain of the dawn; with the lustre,9 so to say, of rubies cloven by the hard hoofs of lofty steeds 10; [253] flowing with blood, one might imagine, dripping from the heads of must elephants slain by the claws of lions 11; with the beauty, to all appearance, of the China rose growing on the summit of the peak of the hill of dawn; seemingly with the delightsome flavour of Him who gives prosperity 12 to the affairs of the threefold world; as if with his hand outstretched to seize the white lotuses 13 of the stars; tawny with the saffron colour of a wanton beauty of the east 14; the jewel in the hood of the lordly serpent of the eastern mount; the golden 15 bud in the sapphire-tree of heaven; [254] the golden urn in the rampart 16 of the city of the sky; like to a jar of molten iron; a drop of safflower extract on the forehead of the east 17; the single flower of the forest 18 creeper of

4 Tel. ed. and Srirangam text, 'is falling.'

⁵ The west, with a punning allusion to Laksmi, the wife of Varuna.

E Tel. ed. and Srirangam text, 'the blessed sun.'

7 Tel. ed., 'by the fall of the hard claws.' 8 Tel. ed., 'streams from cataracts of ruddle on the summits.'

10 Tel. ed. and Srirangam text, 'galloping steeds.' ⁹ Srirangam text, 'dust.'

11 Tel. ed. and Srirangam text transpose this after the following clause and, make it read, 'flowing with streams of blood, one might imagine, dripping from the heads of must elephants slain by the claws of lions of the eastern mount.'

12 Tel. ed., 'red, as it were, with colour eager to prosper'; similarly the Srirangam text.

13 Tel. ed. and Srirangam text, 'the forest of the white lotuses.'

14 Tel. ed. and Srirangam text, 'with rays tawny as saffron; the golden mirror, as it were, of a wanton beauty of the east.'

15 Tel. ed. omits 'golden.'

16 Tel. ed. and Srirangam text, 'an um full of gold in the eastern door.'

17 Tel. ed. and Srirangam text, 'a drop forming a sectarial mark of saffron set on the forehead of a damsel of the east.'

18 Tel. ed. and Srirangam text, 'young.'

³ The moon. ² The east. 1 Tel. ed. omits ' of the host.'

dawn; like to a thread of cloth, red with Bengal madder, woven with threads of the colour of the dawn; seeming to be the disc of a golden dinar of the east; the magic globe, so to say, of the Vidyādhara of day; even as the foot of a world-elephant, red with the colour of ruddle; the thief of the darkness of night1; when the young dawn was arising ruddy as a bit of fresh² coral; like a chowry, dyed with Bengal madder,3 on an elephant of the quarters; seeming to emit the blood of the battleground 4 of the Mahābhārata on the plains of Kuru; [255] anointed, as it were, with the beauty of the bow of the Lord 5 of the Gods among them that split 6 the clouds; simulating the red cloth in the huts 7 of Buddhist hermitages; like to the colour of safflower in the streamers of banners; the ripening of fruit, so to say, among the jujubes; beauteous as a mass 8 of the saffron of 9 the courtyard of the mighty palace of the sky; like the red entrance-curtain of the actor 10 Time; and 11 when the multitude of the rays of him whose rays are heat had suddenly become hot, as if from taking the burning gricf of the hearts 12 of the Brahminy ducks that were tremulous with gentle talk; from the entrance, so to say, of majesty commingled with flame 13; from union, in all seeming, with the fire which is 14 the beauteous jewel of the lord of day :-

2 Tel. ed. omits 'fresh.'

3 Tel. ed., 'like a mass of Bengal madder.'

⁴ Tel. ed. and Srirangam text omit 'of the battleground.'

⁵ Tel. ed. and Srirangam text omit 'of the Lord.'

7 Tel. ed., 'branches'; Srirangam text, 'branches of the trees.'

8 Tel. ed. and Srirangam text omit 'mass of.'

Tel. ed. and Srirangam text, 'in.' 10 Tel. ed., 'great actor.'

11 Tel. ed. and Srirangam text omit 'and.'

13 Tel. ed., 'from the entrance, so to say, of burning splendour.'

14 Tel. ed. and Srirangam text omit 'the fire which is.'

Tel. ed., 'like a ball of madder cloth; the disc of a golden dinar, as it were, in the girdle of a beauty of the east, fastened with the ruddy threads of twilight; (gathering the stars together) as Kumāra (destroyed Tāraka); with beautiful (lotuses) as the Lote-Born God [Viṣnu] had beautiful (Padmā [Lakṣmī]); beloved of (Chāyā) as a traveller (delights in shade); being the (sun) as Indra is (Gōpati); even as the foot of a world-elephant, red with the colour of the ruddle of the eastern mount; the thief of the darkness of dawn'; similarly the Srirangam text.

⁶ Tel. ed., 'hid.' The reference is, of course, to the victory of Indra over the cloud-demons.

¹² Tel. ed., 'as if from taking the grief from the treasury of the hearts.'

(then,) unconscious because of the condition of his body, which was empty of food 1 in consequence of his wakefulness all the night, wearied by roving over many hundred yojanas,2 [256] (and) with every sense benumbed, Kandarpakētu, being seized by slumber which came at that time,3 fell asleep together with Vāsavadattā, who was in the same condition, in a bower of creepers which was delightful with the hum of bees flitting about. infatuated and greedy 4 for the perfume of the flowers swayed by the gentle breeze.

Thereupon, when the sun had climbed to noon,5 displaying the (sky) as a merchant displays his (cloth); dighting up every quarter of heaven as a mighty forest fire (kindles all its fuel).6 Kandarpakētu,7 perceiving, in some way or other, that the bower of creepers lacked his beloved, and starting up and [257] gazing here and there, now on the bushes,8 now between the creepers, now on the tree-tops, now in the hidden wells,9 now on the heaps of dry leaves, now on the sky, now on the quarters of heaven and 10 the spaces between them, made lamentation as he wandered about with his heart ceaselessly burning with the fire of separation 11: 'O beloved Vāsavadattā! Let me behold thee! [258] Hast thou disappeared in jest 12? Thou knowest what pains are suffered by me 13 for thy sake! Dear 14 Makaranda! Behold the 15 sorry sport of fate with me! What meritorious deed hath not

¹ Tel. ed., 'which was subject to emptiness of food.'

² Tel. ed. and Srirangam text, 'a road of many hundred yōjanas.'

³ Tel. ed. and Srirangam text, 'easy to gain at that time.'

Tel. ed. and Srirangam text, 'noisy, infatuated, and greedy.'

⁵ Tel. ed. and Srirangam text, 'to the middle of the sky.' ⁶ Tel. ed. and Srirangam text add '(purifying every region) as the tree of paradise (accomplishes every wish).'

⁷ Tel. ed. and Srirangam text add 'awakening.'

⁸ Tel. ed. and Srirangam text, 'trees.'

Tel. ed. and Srirangam text, 'now in the deep wells, now on the tops of the lofty

¹⁰ Tel. ed. and Srirangam text, 'and now.'

¹¹ Tel. ed. omits 'with the fire of separation.' 12 Tel. ed. and Srirangam text, 'enough of jesting! Thou hast disappeared'!

¹³ Tel. ed. and Srirangam text omit 'by me.'

¹⁴ Tel. ed. and Srirangam text, 'dear friend.'

¹⁵ Tel. ed. and Srirangam text, 'this.'

been done by me¹? Alas, my destiny of evil fruitage²! Alas, the course of Time, hard to overcome! Alas, the planets' most cruel glance³ askance! Alas, the unjust fruition⁴ of my elders' blessings! Alas, the result of my evil dreams and ill omens! Is there no escaping destiny in any way? [259] Have not the sciences⁵ been sufficiently studied? Have not my teachers been duly honoured? Have not the (sacred) fires been revered? Have the gods on earth⁶ been insulted⁷? Have not the kine been circumambulated? Hath not fearlessness been inspired in refugees'?

[260] Thus lamenting in ways manifold, passing forth from the forest toward the south and going for a considerable distance lo along the great ocean's lagoon with li its new reeds, spikenard, lotuses, niculas, tamarisks, rattan-canes, and medlars; with its borders overgrown with many poonga-oil plants, Bengal quinces, leaf hermitages, and conessi-bark trees ty with its fair Madagascar potato groves eagerly tasted by the great bees; [261] with swarms of bees clustering on the stems of young varuna-trees which covered over the wide-spreading masses of rattan creepers lo with its trees smeared with liquid showers from

² Tel. ed. and Srirangam text, 'alas, the evil fruitage of destiny'!

Tel. ed., 'discrepancy.'
Tel. ed., 'hath not science.'

Tel. ed., 'hath not science.'
The Brāhmans.

Tel. ed., 'hath not science.'Tel. ed. omits this question.

8 Tel. ed. and Srirangam text add 'desirous of death.'

10 Tel. ed. and Srirangam text, 'a journey of considerable distance.'

11 Tel. ed., 'abounding in.'

12 Tel. ed. omits 'tamarisks.'

14 Tel. ed. and Srirangam text, 'with many leaf hermitages variously built and with conessi-bark trees.'

¹ Tel. ed. and Srirangam text, 'what unholy deed hath aforetime been done by me'?

⁹ The passage 'going . . . he (then) saw ' is compared with *Harsacarita*, pp. 262-264, Bombay ed., 1892 (tr. Thomas, pp. 233-235, London, 1897), and translated by Thomas, 'Subandhu and Bāṇa,' in *WZKM*. 12. 21-27.

¹³ Srirangam text, 'abounding in new reeds, spikenard, lotuses, niculas, tamarisks, vanjulas, and chir-pines, and with multitudes of poonga-oil plants and Bengal quinces.'
Tel. ed. adds 'poonga-oil plants and Bengal quinces.'

¹⁵ Tel. ed., 'with swarms of bees clustering on the branches of the varuna-trees which covered over the wide-spreading masses of mango creepers that were eagerly tasted by female bees.'

masses of honey from dripping hives, broken open by monkeys 1; [262] dense with palmyra-palms, marsh date-palms, betel-nut palms, kamila-trees, and iron-wood trees2; impenetrable with clumps of camphor-trees, Arabian jasmines, screw-pines, mountain ebony, coral-trees, citrons, basil, and rose-apple trees 3; [263] with bowers of river reeds filled with the cries of unhampered gallinules 4; with twigs of luxuriant5 mangoes inhabited by koels6 with their massed, sharp notes; with spreading boughs? pressed by families of cocks in their swaying nests 8; with rows of globeamaranth horripilated with hosts of buds; with its ten quarters anointed with the beauty of the red ushoka twigs; with masses of dust 9 from quantities of the pollen of full-blown iron-wood trees 10; producing delight for mankind by the sweet humming of bees maddened by clusters of flowers tawny with pollen 11: horribly 12 scratching the temples of fearless elephants rubbed by the boughs of the trunks 13 of the wingseeds that were darkened with ichor 14; [264] with hollow trunks of conessi-bark trees turned into homes for the silk-cotton trees 15 which are propagated

¹ Tel. ed., 'with the spray of liquid showers of masses of dripping honey broken by monkeys'; similarly the Srirangam text.

² Tel. ed., 'with lofty cocoanut-palms, betel-nut palms, palmyra-palms, tamālatrees, marsh date-palms, kamila-trees, iron-wood trees, nagkassar-trees, and camphortrees'; similarly the Srirangam text.

³ Tel. ed., impenetrable with bushes of Arabian jasmines, screw-pines, mountain ebony, bowstring-hemp, rose-apple trees, citrons, and basil; with branches of many jack-trees rubbed together by the wind'; similarly the Srirangam text.

⁴ Tel. ed., 'with numbers of bowers on the river-banks filled with the cries of gallinules'; similarly the Srirangam text.

⁵ Tel. ed. and Srirangam text omit 'luxuriant.'

⁶ Tel. ed., 'by thronging, eager bees.'

⁷ Tel. ed. and Srirangam text, 'with many spreading boughs.'

⁸ Tel. ed. omits 'in their swaying nests.'

⁹ Tel. ed. and Srirangam text, 'with its edges made gray.'

¹⁰ Tel. ed., 'pollen of the expanded flowers of iron-wood trees'; similarly the Srirangam text.

¹¹ Tel. ed., 'bees glittering from the sinduvāra-trees, tawny with masses of pollen; with cloves, champaks, mahwa-trees, purging cassias, wingseeds, and kadambas'; similarly the Srirangam text.

¹² Tel. ed. omits 'horribly.'

¹⁸ Tel. ed. and Srirangam text omit 'of the trunks.'

¹⁴ Tel. ed. and Srirangam text, 'scraping the ichor-darkened cheeks.'

¹⁵ Tel. ed., 'with crooked, hollow trunks of silk-cotton trees.'

within a few days; with delightful sounds made by the tremulous, twittering hen-sparrows mating with the cock-sparrows; famed for clever 1 chickores renowned for going with 2 their mates; with young hares 3 resting comfortably on the surfaces of very smooth 4 mountain rocks; [265] with hosts of lizards dwelling fearlessly in holes in the roots of the indranis; with undismayed antelopes 5; with the sport of hosts of an unmolested mungooses; with opening mango buds surrounded by flocks of sweet koels; with herds of yaks chewing their cuds in the mango forest; having for its drum the flapping of the ears of herds of elephants, slow with slumber from 8 the roar of the waterfalls, sportful and delightsome to hear, on the mountain slopes; with herds of deer delighted by the notes of the songs 9 of kinnaris close by 10; [266] with the edges of the snouts of young boars shining with the flow of crushed greenish-yellow turmeric 11; with multitudes of jālakas humming about masses of coral-bead plants 12; filled with shells of pink insects split open by the tips of the nails of young monkeys that had been angered by their bites 13; with multitudes of lions illumined with beautiful heavy manes smeared with quantities of blood 14 from must elephants' frontal-lobes split open by terrible blows from masses of claws sharp as the tips of the thunderbolt 15; he (then) saw the ocean skilfully imitating, by the

1 Tel. ed. and Srirangam text omit 'clever.'

² Tel. ed. and Srirangam text, 'cager to consort with.'

3 Tel. ed. and Srirangam text, 'with multitudes of young hares.'

Tel. ed. and Srirangam text, 'sweet smelling.'
Tel. ed. and Srirangam text, 'herds of antelopes.'

Tel. ed. and Srirangam text, 'herds of antelopes.'

6 Tel. ed. and Srirangam text omit 'hosts of.'

7 Tel. ed. and Srirangam text, 'with the drum-noise of.'

8 Tel. ed., 'slow from the joy of slumber, (yet) anxious to hear'; similarly the Srirangam text.

⁹ Tel. ed. and Srirangam text, 'delighting in hearing the song.'

10 Tel. ed. and Srirangam text, 'neighbouring.'

11 Tel. ed. and Srirangam text, 'delighted with the noise and the flow of turmeric.'
12 Tel. ed., 'with litters of wood hedgehogs in many bowers of coral-bead plants';
similarly the Srirangam text.

open by slaps from the paws of young monkeys that had been angered by the bites of wood flies'; similarly the Srirangam text.

¹⁴ Tel. ed., 'ichor.' ¹⁵ Quoted by Vāmana, Kāvyālamkāravṛttī, 1. 3. 26.

mass of its exceedingly active waves,1 the God2 that hath the short axe upraised by his staff-like arm 3 in his revel dance; [267] with its edges charming because of lines of foam that seemed to be the emblems of Ocean's victory; that resembled delightful 5 clusters of sloughs of the family of Sesa 6; masses of atoms, as it were, of the remnants of the moon 7; streams of cosmetic, in all seeming, for the sport of Laksmī; like to bits of the sandal paste of the sea nymphs s; a second heaven, so to speak, come down to earth under the guise of a sea; tempting the birds, as with pearls, by masses of drops of rising spray 9; with its bays filled with mountains of many winged creatures 10 that had come to seek security; dug by hundreds 11 of the sons of Sagara 12; with uprooted coral-trees 13; a mine of beautiful gems and jewels: filled with hosts of 14 monkeys and dolphins; [268] with multitudes of crocodiles roving about in their desire for mouthfuls of shoals of śakulas 15; filled with restless timingilas 16; with thickets of carambolas, cloves, and citrons swaying in the tide (and) rocked

¹ Tel. ed. and Srirangam text, 'on account of its shore being lashed by an abundance of exceedingly active water.'

² Siva. 3 Tel. ed. and Srirangam text, 'many staff-like arms.'

⁴ Srirangam text, 'Varuna's.'

⁵ Tel. ed. and Srirangam text omit 'delightful.'

⁶ Tel. ed. and Srirangam text add 'like consorts of ambrosia; sisters uterine, so to say, of light.'

⁷ Srirangam text, 'disc of the moon'; Tel. ed., 'a series of atoms, as it were, of the disc of the moon.' The date of the composition of the Vāsavadattā forbids us to see in the mention of the moon (sasānka) a reference to the Gauda king Śasānka against whom Harsa made war (Harsacarita, tr. Cowell and Thomas, pp. 2, 275, London, 1896; Ettinghausen, Harsa Vardhana, empereur et poète de l'Inde septentrionale, pp. 10, 38, 42, Paris, 1906; cf. also above, Introduction, p. 10).

⁸ Tel. ed., ' seeming to hold a mirror.'

Tel. ed., ' like to bits of the unguent of camphor streams on the bosoms of the seanymphs,"

¹⁰ Tel. ed. and Srirangam text, 'a second heaven, so to speak, come down to earth; tempting the birds, as with pearls, by masses of spray rising from the pellucid water.'

¹¹ Tel. ed. and Srirangam text, 'the host.'

¹² Cf. Mahābhārata, 3. 106-109.

¹³ Tel. ed., 'with coral-trees beautified by the mouths of mussels'; Srirangam text, with a mass of water going to the submarine fire; with the coral-tree won by Indra.

Tel. ed. and Srirangam text omit 'hosts of.'

¹⁸ Tel. ed. and Srirangam text, 'flocks of birds.'

¹⁶ Tel. ed. and Srirangam text, 'filled with motionless whales and timingilas.'

by the circling mountain of the plantain-trees on its bank 1; with the young śāivāla on the sand banks in its waters 2 trampled by pairs of mermen alarmed by the terrible swaying, produced by wave and wind, of palmyra-palms, marsh date-palms, and talierapalms3; with letters on its banks scrawled by the edges of whelks 4 that were distressed because their mouths were torn by tips of coral prongs; with its waters crowded by flocks of birds of Garuda's race; seeming to have the completion of its slow churning still unfinished because of its eddying whirlpools; epileptic. as it were, because of its foam 5; [269] filled with the goodly delights of drink, one might fancy, because of the perfume of the medlars on its banks 6; angry,7 so to say, because of its roarings: appearing to be distressed because of its sighings 8; seamed with frowns, it might be thought, because of its waves; resembling an elephant corral because of Rāma's bridge; the birthplace of (salt) as the womb of Kumbhīnasī was the birthplace of (Lavana); clavish in its duties toward the wide-spread 9 rivers that were its spouses) as grammar has (abundant comprehensive feminines, i and u declensions, and gerunds)10; showing a great (bed) as the retinue of a king shows great (ministers); with (hisses) emitted by many (serpents) that had come to its (waters) as an elephant's place of bondage has (trumpetings) emitted by many (elephants) that have come to the (tying-place); [270] adorned with (ambhōjacāmaras and fish) as the series of Viśvāmitra's sons was

Tel. ed. omits 'in its waters'; Srirangam text, 'low-lying, small fāivāla.'

Tel. ed. 'mermen moving in the forest of fallow polyne to the fallow polyne to the forest of fallows.

5 Tel. ed. and Srirangam text, 'the masses of its white foam.'

Tel. ed., 'impenetrable because of the thickets of cardamoms, carambolas, cloves, and citrons swaying in the circuit of the plantain forest'; similarly the Srirangam text.

Tel. ed., 'mermen moving in the forest of taliera-palms, terrible, very tremulous, and howling with wave and wind'; similarly the Srirangam text.

⁴ Tel. ed., 'by the noisy, sharp tips of the whelks'; Srirangam text, 'tips of the sharp nails of the whelks.'

⁶ Tel. ed., 'possessed of the perfume of drink, one might fancy, because of the perfume of its cardamoms'; Srirangam text, 'because of the perfume of the medlars on its shore.'

⁷ Tel. ed., 'noisy.'

⁸ Tel. ed. and Srirangam text, 'exhalations of its serpents.'

Tel. ed. and Srirangam text omit 'wide-spread' and 'comprehensive.'
 See Pāṇini, 1. 4. 3; 3. 1. 95.

adorned with (lotuses, chowries, and the Matsyas)1; the refuge of (mountains) as a good man is the refuge of his (family)2; charming in that it was the (abode of Visnu) as a noble man is charming because of his (unshaken firmness); with (crocodiles and dolphins ready) as an upright prince (promotes the affairs of good folk): with its (surface overflowed by the Karatoya) as a wrathful man has his (face covered with water from his hands); [271] sprinkled with the water of the (Candana) as one separated (from his beloved) is sprinkled with (sandal) water; followed by the (Narmada) as a voluptuary is followed by (jesters)3; though it had (cast forth its venom),4 it showed an abundance of «poison». for it (raised aloft a mass of dark blue) and showed an abundance of «water»; though it was very (old), «fair women clung about its neck», for it was very (great) and its «vicinity was filled with Madagascar potatoes»; though it was the place of origin of (the gods), it was «not ruled by the gods», for it was the place of origin of (Surā) 4 and was «ruled by the demons».

[272] And he thought: 'Ah, me! Kindness hath been shown by Fate even though it hath wrought injury, since this ocean hath been brought 5 within the range of mine eyes! Therefore, abandoning my body here, I shall quench the fire of separation from my love.6 Even though desertion of the body? is not permitted one free from disease, yet it must be done. Doth not every one do deeds which ought to be done or ought not to be done? Thus, what is not done by each one in vain life?? [273] As for example 10: (the Lord of the Twice-Born) ravished

¹ Tel. ed. and Srirangam text, 'adorned with clotuses and beautiful fish) as the series of Viśvamitra's sons was adorned with (Ambhōja, Cāru, and Matsya).

² Tel. ed., 'with superiority in (mountains) as a good man has superiority in (family).' 3 Tel. ed. and Srirangam text, 'with clishes and crabs as the rediacal signs have (Pisces and Cancer); adorned with many (pearls) as a voluptuary is adorned with many (courtesans).

Namely, at the churning of the ocean by the gods and demons.

⁵ Tel. ed. and Srirangam text, 'hath come.'

Tel. ed. and Srirangam text, 'therefore I abandon my body here.' * Tel ed adds 'by us.'

⁷ Tel. ed. and Srirangam text, 'of life.' ? Tel. ed., 'every one doth not do everything he should in vain life. What, indeed, is not done by whom?'; similarly the Srirangam text.

¹⁰ A similar list of misdeeds of divine and amons personages is given in the Dala-

his (teacher's wife) and (a most excellent Brahman) ravished the (wife of his elders). Pururavas was destroyed because of his greed for the wealth of Brāhmans.2 Nahuṣa, lusting for another's spouse, became a great (serpent) and became a great (profligate).3 Yayati fell, (having wedded) a Brahman girl,4 and (took hold of the hand of a Brāhman gir! [274] Sudyumna (became a woman, 5 so to say, and was (fond of women). The cruelty of Somaka's murder of (Jantu) was notorious 6 and the cruelty of his murder of (living creatures) was notorious.6 Purukutsa was despised.7 Kuvalayāśva carried off8 (Aśvatara's daughter) and carried off8 (a young she-mule). [275] Nrga became a lizard.9 (Kali) conquered Nala and (strife) conquered Nala.10 Samvarana became infatuated with the daughter of (Mitra)11 and became infatuated with the daughter of this friend). [276] Dasaratha died through madness for his beloved (Rāma) and through the madness of a beloved (wife). Kārtavīrya perished through his

kumāracarita, p. 72, Bombay ed., 1898 (tr. Meyer, p. 209, Leipzig, 1902). This passage of Subandhu is compared with its elaboration in the Harsacarita, pp. 20 sqq., Jamnu ed., 1879 (tr. Cowell and Thomas, pp. 74-75, London, 1897), and translated by Cartellieri, 'Subandhu and Bāṇa,' in WZKM. 1. 126-132 (cf. also 13. 68). For other lists of precedents see Harsacarita, pp. 199, 221-224, 288, Bombay ed., 1892 (tr. Cowell and Thomas, pp. 169, 192-194, 258, London, 1897); Kādambarī, pp. 166, 339-340, 341, 600, Bombay ed., 1890 (tr. Ridding, pp. 64, 137, 138, 200-201, London, 1896).

The reference is, of course, to the famous rape of Tara, the wife of Brhaspati, by the moon; cf. Harivania, 25; Visnupurana, 4, 6.

² Cf. Mahābhārata, 1. 75.

³ Tel. ed., 'lusting for Indra's spouse, went to serpenthood (or, 'profligacy')'; similarly the Srirangam text; cf. Mahābhārata, 5. 11-17.

Tel. ed., 'the daughter of a household priest'; cf. Mahābhārata, 1. 78-86.

6 See Rāmāyana, 7. 87-90.

E Tel. ed. and Srirangam text add 'in the world'; cf. Mahābhārata, 3. 127-128.

7 Tel. ed., 'despised, as it were.' The legend to which Subandhu here alludes is uncertain, and is perhaps due simply to a popular etymology of Purukutsa as the 'much despised' (cf. kutsay, 'to despise'). Sāyaṇa, however, on Rig-Veda, 4. 42. 8 (cf. also Siog, Sagenstoffe des Rgveda, 1. 97, Stuttgart, 1902; Muir, Original Sanskrit Texts, 12. 267, London, 1872), mentions an itihāsa, or legend, which states that Purukutsa was once imprisoned, so that his realm had no ruler. His chief wife then prayed to the seven Rsis for a son, whereupon, in answer, she gave birth to Trasadasyu.

8 Tel. ed. and Srirangam text, 'went to'; cf. Markandeyapurana, 21-22.

⁵ Sec Mahabharata, 13. 70; Harivanisa, 171.

10 Tel. ed. and Srirangam text, 'Nala was conquered by Kali (or, 'by strife').'

11 See Mahābhārata, 1. 173-175.

oppression of a Brāhman for a cow) and through his oppression of (cows 1 and Brāhmans). Yudhisthira deserted truth in the forefront of battle.2 Santanu wept in the forest on account of excessive affection.3 Thus no one is immaculate.4 Therefore, I, too, will abandon my body.'

[277] So thinking, he approached the water of a broad, sandy bank, the hiding places of whose fish were pierced by the tips of the sharp talons of the ospreys; with the scales of shoals of sakulas and the excrement of otters 5; with its margin surrounded by rows of carapaces of horrible crabs that had been abandoned by packs of jackals; with its environs whitened by multitudes of cranes, motionless and intent on devouring shoals of carp that were agitated and wavering because of the exceedingly unsteady flow of the water; which was very cool, being united with the motion of the wind that was generated by quantities of drops⁸ of water shaken by the sport of schools of extremely active Gangetic porpoises; [278] with its uneven banks seamed by the tips of very young wild 9 buffaloes' horns that dropped off daily; tuneful with the sweet songs of flocks of continually restless dhartarastra geese; [279] with the soil along its waters crushed by the repose of mermen and bright with the rays of the sun 10; delightful with the humming of bees 11 that had settled on hundreds of mighty 12 elephants, whose sloping cheeks were flecked with exceedingly copious ichor; with its circumference filled with multitudes of gems 18 that had fallen in the dance of

¹ Tel. ed. omits 'for a cow' and 'of cows'; cf. Mahabharata, 3. 115-116.

³ Sec Mahabharata, I. 100-101. ² Tel. ed. omits this sentence. 1 Tel. ed. and Srirangam text, thus, therefore, no one in the world is immaculate.

⁵ Tel. ed., 'filled with broad fish-scales pierced by the tips of the talons of the

spreys; mottled with the accumulated excrement of otters'; similarly the Srirangam text. 7 Tel. ed. and Srirangam text omit 'exceedingly.' Tel. ed., 'much whitened.'

⁸ Tel. ed. and Srirangam text, 'with its lamalar cooled by contact with quantities of drops.'

⁹ Tel. ed. omits 'wild.'

Tel. ed., with the earth on its banks crushed by the repose of mermen, bright with the rays of the sun, and tuneful with the humming of bees and with beautiful flocks of continually restless dhartarastra geese'; similarly the Srirangam text.

¹¹ Tel. ed., 'with swarms of bees'; Srirangam text, 'humming of swarms of bees.' 12 Tel. ed. and Srirangam text omit ' mighty.'

the mass of the water of the ocean, shaken by the right mobile wind; like a strip of slough cast by the serpent of the ocean; the mirror, as it were, of earth; the crystal pavement, so to say,

of Varuna.4

Then, having bathed and the like,⁵ he began to descend to the water ⁶ to abandon his body. Thereupon, while the sharks were kindly, the fish free from envy, the bees ⁷ not mean, [280] the tortoises affectionate,⁸ the crocodiles not cruel, the dolphins not terrible, (and) the Gangetic porpoises not murderous, there came a heavenly voice ⁹: 'Noble Kandarpakētu, again, at no long time, shall there be union of thee with thy beloved. Cease, therefore, from thy resolve to die'! Hearing this, he desisted from death,¹⁰ and eager to get food to sustain his body because of his desire of reunion with his beloved, he went along the shore of the mighty ocean.¹¹ Then Kandarpakētu ¹² passed considerable time wandering here and there, living on fruit and the like in the forest.

Finally, after the lapse of several months, 13 came the rainy season, with (conjoined deep rivers) as he who sings to the kākalī has a (continuous low note); [281] with dancing (peacocks) as the eventide has (Siva) dancing; producing (much pen-reed grass) as

1 Tel. ed. and Srirangam text, 'in the breakup of the water.'

² Tel. ed. and Srirangam text omit 'like.'

3 Tel. ed. and Srirangam text, 'a serpent going in the water of the ocean.'

Tel. ed. and Srirangam text add 'with (rubies) as a lotus-grove has a (red colour); with (branches of coral) as a forest district has (birds and branches of trees); with (mussels) as a coward has (fear); attended by many (pearls) as Visnu is attended by many (emancipated ascetics).

5 Tel. ed. and Srirangam text, 'having performed all the duties of bathing and the like.'

6 Tel. ed. and Srirangam text, 'water of the ocean.'

7 Tel. ed., 'shoals of fish'; the Srirangam text omits the phrase.

Tel. ed. and Srirangam text, 'devoid of longing.'

Tel. ed. and Srirangam text, 'there came a voice from heaven.' For other instances of intended suicide thus divinely prevented see *Kādambarī*, pp. 332-333, 569-570, Bombay ed., 1890 (tr. Ridding, pp. 133, 195, London, 1896).

10 Tel. ed. and Srirangam text, 'he desisted indeed from undertaking death,'

11 Tel. ed. omits this clause; Srirangam text, 'then he went to the forest along the shore, eager to get food to sustain his body because of his hope of reunion with his beloved.'

12 Tel. ed. and Srirangam text, 'he.'

13 Tel. ed., 'but finally, after the lapse of several days.'

Kumāra's peacock (bears Śarajanman); quelling the (expanse of dust) as a great 2 ascetic quells the (tide of passion); with watergiving (hail) as an anchorite has a water-giving (pot); showing a wandering of many (ships) as the time of doom shows a wandering of many (suns); with (cātakas eager 3 because of the clouds) as an unmolested forest district has (exceedingly curious 3 gazelles); [282] (giving joy to the husbandman) as Rēvatī's tender hand (inspired courage in Balarama).4

The slender lightning shone like the bejewelled boat of Love in the sky that seemed to be a pleasure pool with a forest of blue lotuses which were the riven clouds 6; the dancing cord, as it were, of a Candala maiden who was the Laksmi 7 of the clouds: [283] even as a garland 8 for the gate of the palace of the sky; a row of nail marks upon the cloud, in all seeming, given for remembrance by the departing heat of day9; the jewelled1" girdle strand, one might fancy, of a beauty of the sky; the lovely clustering 11 blossoms, so to say, of the coral-tree of heaven; like to a begemmed stick 12 for cleaning Rati's nails; the jewelled shell, it might be termed, 13 of the God whose banner is of flowers, 14 The cloud 15 seemed to vomit forth, like a crane, what appeared

¹ Tel. ed. and Srirangam text, 'with dofty pen-reed grass as Kumāra's peacock has Sarajanman mounted upon it).

² Tel. ed. and Srirangam text omit 'great.'

³ Tel. ed. and Srirangam text, 'proud.' According to the conventions of Sanskrit literature, the cataka (Cuculus melanoleucus) is supposed to live only on the raindrops which it drinks.

Tel. ed. adds ' (loud-resounding) as the lord of Lanka [Ravana] had (Meghanada); dark with clouds as Vindhya is dintensely darks; so also the Srirangam text, which adds '(with swollen clouds) as young women have (plump breasts).'

⁵ Tel. ed. and Srirangam text, 'golden and bejewelled.'

⁶ Tel. ed., 'dark with a forest of riven blue lotuses'; similarly the Srirangam text.

⁷ Tel. ed. and Srirangam text, 'dark Laksmi.'

⁸ Tel. ed. and Srirangam text, 'jewelled garland.' Tel. ed., 'given, in all seeming, upon the breast of his sky spouse by ner dark

departing lover, the heat of day.' 10 Tel. ed. and Srirangam text, 'beauteous.'

¹¹ Tel. ed. and Srirangam text omit 'clustering.'

¹² Tel. ed., 'stone pick.'

¹⁸ Tel. ed., 'the jewelled lance, as it were, even as the pleasure staff'; Srirangam text.

^{&#}x27;the jewelled pleasure staff.' 15 Tel, ed. and Srirangum text, 'the mass of clouds.' 14 Kāma.

to be 1 a series of ocean shells that had been drunk down too

hastily.3

[284] The (rainy season), even the (fate of rain), played,3 as if with chessmen 4 coloured with lac, with yellow and green frogs 50 jumping in the black enclosures 6 of the irrigated fields. The lightning gleamed like a streak of gold rubbed by the goldsmith bank of clouds on a seeming touchstone that was like a mass of lampblack from the torch of the sun. The screw-pine was beauteous 8 as a saw of the Flower-Weaponed God to cut 10 the hearts of sundered (lovers). [285] The drops of water were as masses of dust shaken off by the violence of the wind from the cloud-tree that was cut by the saw of the slender quivering lightning.11 The hailstones flashed like pearls 12 from the necklaces of the brides of the several quarters (of the sky); as though they were masses of stars reduced to powder by contact with the cloud grinding-stone that was turned by the violence of the fierce wind 13: handfuls of grain, so to say, of the setting forth of Him 9 whose banner is a fish, eager to conquer the threefold world.14

Straightway at the beginning 15 of autumn, with its wagtails not lame 16; with the course of the herons unhampered 17; [286] with

1 Tel. ed. and Srirangam text omit 'what appeared to be.'

² Tel. ed. and Srirangam text, 'drunk in the impulse of excessive thirst.

Tel. ed. and Srirangam text, 'the dark lover of the clouds played with the lightning.'
Tel. ed. and Srirangam text, 'dice'; cf. Thomas, 'The Indian Game of Chess,' in
ZDMG. 52. 271-272; 53. 364-365; Reinaud, Mémoire sur l'Inde d'après
les écrivains arabes, persans et chinois, pp. 131-133, Paris, 1849; al-Bīrūnī, India,
tr. Sachau, I. 183-185, London, 1888.

Tel. ed. and Srirangam text, 'young frogs.' Tel. ed., 'gatherings.'

7 Tel. ed. and Srirangam text, 'on a touchstone of clouds blackened.'

⁸ Tel. ed., 'the rough screw-pine shone'; Srirangam text, 'the screw-pine flower shone.'

⁹ Kāma.

¹⁰ Tel. ed., 'made to cut.'

¹¹ Tel. ed. omits this sentence.

12 Tel. ed. and Srirangam text, 'masses of pearls.'

13 Tel. ed., 'whirling from the violence of the wind like masses of stars reduced to

powder by contact with banks of clouds.'

14 Tel. ed. adds 'the new meadow seemed like an upper garment, marked with liquid lac, for the breast of Lady Earth with her cochineal. The maid-servant Rainy Season being departed after bathing the heroine Earth with water from the jars of the clouds, the maid-servant Autumn came, showing bright raiment'; similarly the Srirangam text.

15 Tel. ed. and Srirangam text, 'very beginning.'

16 Tel. ed., 'with its wagtails well.' 17 Tel. ed. omits this clause.

boughs 1 exceedingly noisy with skylarks; with intensely bright dawn; with flocks of wandering parrots in the fields of rice; with flamingoes come as guests2; with a sky whose brightness was that of the body of Kamsa's foe3; with old clouds like goosedown 4; with the pleasure of dogs whose heat was intensified; [287] with shoots of sweet sugar-cane 5; with lakes possessed of the quintessence of the delightful sound of the herons; with pools whose banks were dug up by the snouts of boars; delighted by roots of beautiful 8 kasērus; with startled cātakas7; causing joy8 by the sweet sound of flocks of wandering matsyaputrikā birds; with disdained kadambas; the foe of conches; with expanded lotuses; with clouds at intervals; [288] with unusually bright stars; with a beautiful moon?; with unusually sweet water in th pools 10; with flocks of motionless cranes swallowing shoals o. flashing carp 11; with multitudes of silent frogs; with shrivelled serpents; with rice 12 yellow with golden particles; with screaming ospreys; with the air delightful with the perfume of fragrant white lotuses; lovely with white lotuses 13; charming 14 in the moonlight 15; with moulting peacocks 16; with murmuring paddybirds; with dhārtarāstra geese 17; with herds of deer delighted by

1 Tel. ed. and Srirangam text, 'boughs of the trees.'

² Tel. ed., 'with flamingoes entering fields of rice that had flocks of wandering 'parrots'; Srirangam text, 'with fields of rice filled with the noise of wandering parrots.' 8 Namely, blue as Kṛṣṇa.

4 Tel. ed., 'with clouds glittering like flocks of geese.'

Tel. ed., 'with the radiance of the moon intensified; with shoots of sugar-cane, the joy of lovers'; Srirangam text, 'with the radiance of the moon intensified; with shoots of sugar-cane crushed by travellers.'

6 Tel. ed. and Srirangam text omit 'beautiful.'

⁷ Tel. ed., 'with startled catakas on the banks of pools dug np,' etc. 8 Tel. ed. and Srirangam text omit 'causing joy expanded lotuses.'

⁹ Tel. ed. and Srirangam text, 'with a moon that was the adornment of the west.' 10 Tel. ed., 'filled with sweet sap'; Srirangam text, 'with exceedingly sweet water.'

11 Tel. ed., 'with rows of motionless vultures and cranes swallowing flashing carp'; the Srirangam text also omits 'shoals.'

12 Tel. ed. and Srirangam text, 'wheat and rice.'

13 Tel. ed., 'lovely with white lotuses that were slightly opened by a wind charming with the perfume of fragrant white lotuses'; similarly the Srirangam text.

14 Tel. ed. omits from here to 'Kandarpakētu.'

15 Srirangam text omits this phrase.

Srirangam text, 'with peacocks whose tail feathers had fallen out.

17 Srirangam text 'with delighted dhartarastra geese.'

the songs¹ of nappy² female guardians of the rice; with dead yūthikā-jasmines³; with faded Malabar jasmine-buds; a kinsman to the bandhūka; with beauty born; putting to confusion the bow of Sutrāman⁴; with the ten quarters (of the sky) yellowed by masses⁵ of the pollen of the smiling saffron; [289] (and) with blossoming lotuses⁶;—(then) Kandarpakētu, wandering about, seeing a stone image, and saying with curiosity, frenzy, and the agitation of grief, 'This is like my beloved,' touched it with his hand.¹

Then she, simply being touched, again sassumed the form of Vāsavadattā, leaving her stony state. Perceiving her, Kandarpakētu, as if plunged in a sea of nectar, asked her, embracing her long: Dear Vāsavadattā, tell me what this is'!

Being addressed, and sighing long and fervently, she began to tell 10: "Having left his kingdom, alone, (and) like a common man, 11 my lord of great good fortune hath borne woe beyond word or thought for the sake of ill-fortuned me, the undeserving. [290] Now, very emaciated through fasting and the like, my lord maketh his food roots, fruits, and so forth"—thus thinking, I went a distance of some nalvas to look for fruit, seeing the trees of a grove. 12 And in an instant I perceived the camp of an army with

3 Srirangam text omits 'with dead . . . beauty born.'

⁶ Srirangam text omits 'masses.'

6 Srirangam text adds 'a kinsman to the bandhūka,'

11 Tel. ed., 'like a wanderer.'

¹ Srirangam text, 'by hearing the songs.' ² Srirangam text omits 'happy.'

¹ Srirangam text, 'Satamakha'; in both cases Indra is meant.

⁷ Tel. ed., 'Kandarpakëtu, wandering about here and there, (and) seeing a stone image, touched it with his hand'; similarly the Srirangam text. For instances of turning into stone in modern Indian folk-fales see Knowles, Folk-tales of Kashmir, 2 ed., pp. 191-196, 401-403 (and literature there cited), London, 1893; Frere, Old Deccar. Days, 2 ed., pp. 77-78, London, 1870; Natesa Sastri, Dravidian Nights, p. 85, Madras, 1886; and for a touch restoring to life see Kādambarī, p. 637, Bombay ed., 1890 (tr. Ridding, p. 206, London, 1896). Cf. also Gray, 'Literary Studies on the Sanskrit Novel,' in WZKM. 18. 53-54. The fortunes of Vāsavadattā after leaving her home show, it should be noted, a blending of the Bluebeard (violated tabu) and Sleeping Beauty cycles of folk-tales.

Tel. ed., 'simply being seen.' Tel. ed. and Srirangam text omit 'again.'
Tel. ed., 'Kandarpakētu, embracing her tightly, asked: "Dear Vāsavadattā, what
is this"? She replied'; similarly the Srirangam text.

¹² Tel. ed. and Srirangam text, "thou being distressed by thirst through fasting and

its abodes of grass huts being hidden in clumps of trees; its general's house being arranged; [291] the (fodder) bags being put down; its tents being begun; the courtesans' quarters being set up; with hundreds of neighs of horses being heard; with hundreds of drum-skins being beaten for the halt; with a place of sweet water being sought; with multitudes of market flags being displayed.

[202] 'As I thought: "Is this the host of my father come to search for me, or perchance (the army) of my lord "?, the general of the army ran toward me, being informed of events by a scout.1 Then in like manner there ran up the Kirāta general, who had gone out to hunt followed by an army.2 Immediately I thought: "If I inform my lord, then he, being alone, will be killed by these; [293] but if I do not inform him, then shall I be slain by them."

'Even at the instant of my thought there arose 3 a battle of the two armies 4 as of two vultures eager for one quarry. Then-on the battle's threshing-floor, where the rays of the sun were removed 5 by the shower-clouds of arrows from the hostile bows6; [294] with Vidyadharas wandering about, embracing their opportunities for brave warriors that had been tossed high by pairs of tusks of elephants skilled in deeds of battle7; with countless circles of the bards of the gods gathering to witness the

the like, I, awakening before thee at the end of sleep, will fetch fruit, roots, and so forth"-so thinking, I went just a nalva [400 cubits] into the forest to seek fruit and the like.'

¹ Tel. ed. and Srirangam text, 'then, as I suddenly saw the camp of an army hidden in a clump of trees and thought: "Is this my father's host come to fetch me or the host of my noble lord"? a Kirāta general, informed of the news from afar by a scout, ran to me.'

² Tel. ed. and Srirangam text, 'then in like manner, hearing this, there ran up another Kirāta general, who had gone out to hunt accompanied by a similar army.

Tel. ed. and Srirangam text, 'then there arose,' omitting Vasavadatta's reflexions.

⁴ Tel. ed. and Srirangam text omit 'armies.'

⁵ Tel. ed., 'hidden.'

Tel. ed. omits 'from the hostile bows'; Srirangam text omits 'hostile.'

⁷ Tel. ed., 'with female Vidyadharas wandering about, embracing brave warriors that had been cloven by the edges of swords high uplifted by hands skilled in deeds of battle'; similarly the Srirangam text

conflict1; with a welcome appearance caused by headless corpses. of bodies occupied by Vētālas2; greedy for the adornment,3 in a she-fiend's ear, of a mortar filled with the foot of an elephant that had been hacked off by the sword of a soldier 4; [295] with laudations in the excessive din that arose 5; (and) with timid jackals 6-the warriors drew at once the (lives) of their foes and the (strings) of their bows, paying no heed to the bodies as if they were lumps of flesh to be the prey of jackals,7 or had been bitten by serpents.8

'The mighty elephants were like (generous) donors that bear not 10 meeting with «beggars», for they (shed ichor) and bore not 10 meeting with «arrows»; like fortunate paramours adorned with (passion) and with golden «girdles», for they were adorned with (minium) and had golden (girths); like goodly gardens (beauteous with plantain-trees) and «filled with birds», for they were (bright with banners) and were «attended by elephants»; like nights 11 adorned with garlands of (constellations), for they had garlands of (pearls); like days with (blossoming flowers), for they had (lashing trunk-tips).12 [296] And 13 the horses seemed like creatures bereft of sense 14 (abandoning patience), for they

1 Tel. ed., 'with the circle at its doorway formed by the many feet of the bards of

the gods that had come to witness the conflict.'

3 Tel. ed. and Srirangam text, 'with the adornment.'

⁵ Tel. ed., 'with shouts of praise arising'; Srirangam text, 'with laudations in the words spoken by folk drawn by curiosity.'

7 Tel. ed. and Srirangam text, 'she-jackals and jackals.'

11 Tel. ed. and Srirangam text, 'multitudes of nights.'

13 Tel. ed. omits 'and.' 14 Tel. ed. and Srirangam text, 'like angry creatures.'

² Tel. ed. and Srirangam text omit this clause. The Vētālas are a class of malevolent ghosts who animate corpses and haunt cemeteries. They often enter the body of a living man while his spirit is absent, or may even be spirits of the living which prefer to make their dwelling in corpses (cf. Crooke, Popular Religion and Folk-Lore of Northern India, 2 ed., I. 243-244, Westminster, 1896).

⁴ Tel. ed. and Srirangam text, 'foot soldier,' the former adding 'with folk drawn by curiosity.'

⁶ Tel. ed. and Srirangam text add 'with cowards destroyed; like a conqueror eager for combat.'

⁸ Tel. ed. and Srirangam text add 'or were wretched fragments of white leprosy.' ⁹ Tel. ed. and Srirangam text add 'there.' 10 Srirangam text omits 'not.'

¹² Tel. ed. and Srirangam text, 'like autumn days with (blossoming lotuses), for they had esparkling drops of water.'

cleft the ground; like oceans adorned with (whirlpools) and with «billows», for they were adorned with (whorls (of hair)) and had «swift gaits»; like pleasure parks with «dhārtarāṣṭra geese), for they included the (mallikaksa breed); like noble houses charming with very new (furniture), for they were charming with very new (harness)1; like mines that have the (gems of the gods), for they had (curls (on their necks)); like the Lēkhas that have (fortitude together with Indra), for they (sustained most mighty lords).2 Long danced the headless corpse as if with joy at the thought: "I am released 3 from the ears that heard detraction of others, from the eyes that beheld the rise of the evil and the fall of the good, and from the head that bowed unworthily." 4

'Then spread the dust born of battle, hiding the eye as if smiling; concealing the existence of the ear as if afraid of hearing calumny of another; [297] frenzied, as it were, being tossed by the motion of the wind; a cause of grayness, so to speak, to the Apsarasas; a cause of blindness, it might be termed, to the soldiers; the darkness, in all seeming, of the evening of conflict; fallen and cut off from its (family), as it were, since it was cut off from the (earth); resembling the doctrines of the adherents of the Mīmāmsā that conceal the doctrines of the Jains, since it concealed the sight of the quarters (of heaven) and the sky); like unto a good man clinging to (Visnu's feet), since it clung to the (zenith).6 One assumed an (agonising

¹ Tel. ed. and Srirangam text, 'like potters' houses containing very new potss, for

they (bore very new harness).' ² Tel. ed., 'like the Lekhas that thave increase with Indra, for they tincluded indravrddha steeds); like drunkards diving in dramshops), for they were (adorned with defences,'; so the Srirangam text, except 'like the Lekhas that have increase through the (weapons of Indra), for they had increase through (indrayudha steeds).'

Tel. ed. and Srirangam text, 'thank heaven! I am released.' 4 Tel. ed. and Srirangam text add 'and from the mouth that praised the unpraiseworthy.'

⁶ Tel. ed. and Srirangam text, 'mass of dust.' ⁶ Tel. ed. substitutes for the last two similes 'going in the path of the constella-

tions) as an evil prince (goes not in the path of a Ksatriya); with the appearance of thick smoke like a quarrel; hiding diving creatures) as the quality of passion hides (truth); (high-raised) as an ill-bred man is confied up); hiding the path of the

posture) as Rāma (bound Rāvaṇa)¹; another² clove (hell) as Kṛṣṇa ³ clove (Naraka); a third had (hearing, speech, and sight) destroyed as the textbook of the Buddhists (rejects tradition, precept, and doctrine); a fourth was (surrounded with corpses) as a heretical mendicant is (wrapped with matting)⁴; a fifth, fearing (utter defeat), plunged into the water ⁵ as Suyōdhana, fearing the (breaking of his thigh), plunged into the water ⁵; a sixth breathed for a long time on a couch of (pen-ree grass) as Bhīṣma ⁶ breathed for a long time on a couch of (arrows); [298] a seventh (lost his strength) as Karṇa, terrified in every limb, ⁷ (released his spear). ⁸ Then, with its banners destroyed, its standards tumbling, its fallen bows and chowries injured, and its swords slipping, the army met destruction.

'Straightway,¹⁰ when the ascetic whose hermitage that was had come with flowers and the like, and had learned of the event, I was cursed by him with the words: "My hermitage hath been broken down because of thee; therefore become stone" 11! [299] And gradually, perceiving poor me suffering much distress, he 12

(constellations) as an evil man hides the path of the (good); similarly the Srirangam text.

1 Tel. ed. and Srirangam text omit this clause.

² Tel. ed. and Srirangam text, 'and straightway one.

3 Tel. ed. and Srirangam text, 'Nārāyaṇa'; for the allusion cf. Harivamsa, 120.

4 Tel. ed. and Srirangam text, 'a fourth had his body (surrounded with corpses) as a heretical mendicant has his body (wrapped with matting); a fifth, (drunken), fell like (Surāpa) (Srirangam text, 'the Brāhman Surāpa').' The details of the legend of Surāpa are as yet unknown.

⁵ Tel. ed. and Srirangam text, 'water of a pool.'

Tel. ed. and Srirangam text, 'dying Bhīsma.'

7 Tel. ed. and Srirangam text, 'with his limbs terrified.'

⁸ Tel. ed. and Srirangam text add 'another slew (them that caused shouting) as Raghu's scion [Rāma] slew (Rāvaṇa).'

⁹ Tel. ed., 'then, with impotent banners, with tumbling standards, and with the daggers of the soldiers of the armies bent, both entire armies mutually proceeded to slaughter'; similarly the Srirangam text.

10 Tel. ed. and Srirangam text, 'and then.'

11 Tel. ed. and Srirangam text, 'had learned of the event through his yoga sigus, being angered that "this my hermitage hath been broken down because of thee [Vāsavadattā]," I was cursed with the words: "Become a stone image"! The folk-tale motif is that of the Bluebeard cycle of punishment in consequence of a violation of tabu (see MacCulloch, Childhood of Fiction, pp. 306-324, London, 1905).

12 Tel. ed. and Srirangam text, 'then gradually, out of kindness,-"for this unhappy

made the termination of the curse concurrent with the touch of the hand of my noble lord.'

Then Kandarpakētu, together with Makaranda, who had come up, and with Vāsavadattā, [300] went to his own city, and lived enjoying blisses as his heart desired.

girl suffers much distress"—and through pity for my noble lord, this hermit, being entreated.

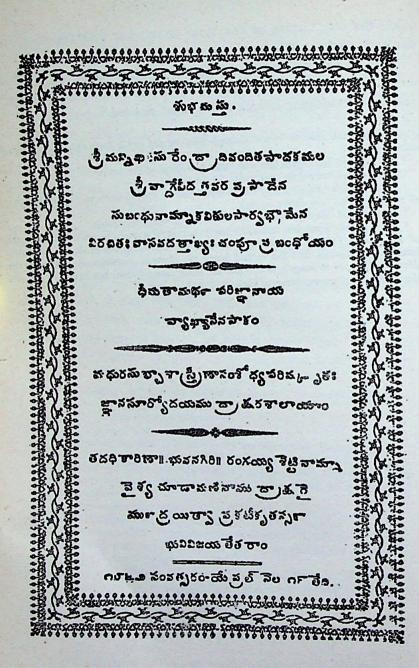
1 Tel. ed. and Srirangam text add 'who had heard of the event.'

2 Tel. ed. and Srirangam text, 'that Vasavadatta.'

³ Tel. ed. adds 'Pāṭalīputra,' which was, however, the old home of Vāsavadattā, not of Kandarpakētu (see above, p. 75).

4 Tel. ed. and Srirangam text, 'lived much time with them twain.'

⁵ Tel. ed. and Srirangam text add '(and) that could scarcely be gained in the world of the gods.' Tel. ed. also adds two stanzas, the first being the thirteenth of Hall's introductory stanzas, and the second being the eleventh introductory stanza of the Harracarita; the Srirangam text omits the latter interpolation, but here appends the thirteenth introductory stanza of Hall.



śubham astu

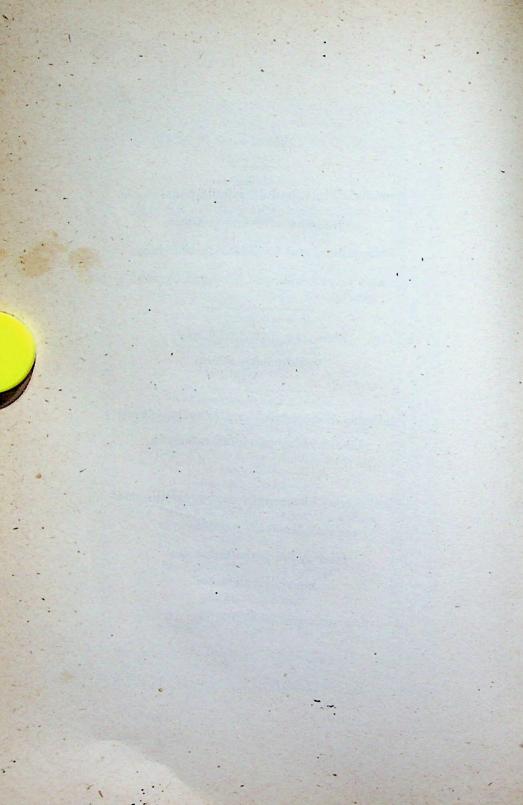
śrīmannikhilasurēmdrādivamditapādakamalaśrīvāgdēvīdattavaraprasādēna subamdhunāmnā kavikulasārvabhāumēna viracitaḥ vāsavadattākhyaḥ campūprabamdhō 'yam

> dhīmatām arthaparijñānāya vyākhyānēna sākam

madhurasubbhāśāstriņā saṃśōdhyapariṣkṛtaḥ ¡ñānasūryōdayamudrākṣaraśālāyāṃ

tadadhikāriņā bhuvanagiri raṃgayyaśēṭṭināmnā
vāiśyacūḍāmaṇinā mudrākṣarāir
mudrayitvā prakaṭīkṛtas san
bhuvivijayatētarāṃ

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śrīhayagrīvāya namaḥ. vāsavadattā savyākhyā.

(1)	[2]	karabadarasadısam akhilam bhuvanatalam yatprasa- datah kavayah
		paśyanti sūksmamatayas sā jayati sarasvatī dēvī.
		khinno 'si mumca śāilam bibhṛmō vayam iti vadatsu śithilabhujaḥ
		bharabhugnavi(tatha)bāhuṣu gōpēṣu hasan harir jayati.
	[4]	sa jayati himakaralēkhā cakāsti yasyō 'mayō 't(kayā) nihitā
		nayanapradīpakajjalajighrksayā rajatasuktir i(2)va.
	[3]	kathinataradāmavēstanalēkhāsamdēhadāyinō yasya
		rājanti valivibhangās sa pātu dāmodaro bhavatah.
	[4]	bhavati subhagatvam adhikam vistāritaparaguņasya
		sujanasya vahati vikāsitakumudō dviguņarucim himakar(ad)yōtah.
	[5]	vişadharatō 'py ativişamah khala iti na mṛṣā vadamti vidvāṃsah
		yad ayan nakuladvēṣī sakuladvēṣī punaḥ (punaḥ) piśunaḥ.
	[6]	atimalinē kartavyē bhavati khalānām atīva nipuņā dhīḥ timirē hi kāuśikānām rūpam pratipadyatē (dṛṣṭiḥ).
	[7]	hasta iva bhūtimalinō yathā yathā lamghayati khalas
		darpaṇam iva tam kurutē tathā tathā nirmalacchāyam.
	[6]	vidhvastaparaguṇānām bhavati khalānām atīva mali- natvam
		antaritaśaśirucām api salilamucām malinimā bhya- dhikaḥ.
	[7]	sā rasavattā vihatā navakā (3) vilasamti carati no kam

sarasī 'va kīrtiśēṣam gatavati bhuvi vikramādityē.

kah

[8] aviditaguņā "pi satkavi(phaņitiḥ) karņēsu vamati madhudhārām anadhigataparimaļā "pi hi harati dṛśam mālatīmālā. guņinām api nijarūpapratipattiḥ parata ēva sambhavati svamahimadarśanam akṣṇōr mukuratalē jāyatē yasmāt.

[9] [sarasvatīdattavaraprasādaś cakrē subandhuḥ sujanā kabandhuḥ pratyakṣaraślēṣamayaprabandhavinyāsavāidagdhyanidhir nibandham].

(akharvavibhava) sarvorvīpaticakra [cāru] cūdā-[10] abhūd maņi(śrēņi)śāṇa[11]koṇakaṣaṇa(vi)malīkṛta(pāda)nakhamaṇih nṛsimha iva da(4)rsitahiranyakasipuksetradanavismayah kṛṣṇa iva kṛtavasudēvatarpaṇaḥ [12] nārāyaṇa iva sāukaryasamāsādita-(dharaṇī)maṇḍalaḥ kaṃsārātir iva janitayaśōdānandasamṛddhih ānakadundubhir iva kṛtakāvyā[13]daraḥ sāgaraśāyī "vā 'nantabhogicudamani(śreni)ranjitapada(h)[padmo] varuna iva "śa(5)ntarakşanah agastya iva dakşināśāprasādhakah jalanidhir iva vāhinīśatanāyakas samakarapracāraś ca hara [14] iva mahāsēnānu(yātō nirjita1)māraś ca mērur iva vibudhālayō viśvakarmāśrayaś ca ravir iva kṣaṇadānapriyaś chāyāsantāpaharaś ca kusum-(āyudha) iva janitāniruddhasampad ratisukhapradaś ca vidyādha[15]rō 'pi sumanāh dhrtarāstrō 'pi gunapriyah (6) kṣamānugatō 'pi [16] sudharmāśritaḥ 2 bṛhannalānubhāvō 'py amtassaraļah mahisīsambha[17]vo 'pi vṛṣōtpādī ataraļo 'pi mahānāyakah rājā cintāmaņir nāma. yatra ca śāsati (dharaṇī 3)maṃḍalaṃ chalanigrahaprayogo (nyāyaśāstrēṣu4) [18] nāstikatā cārvākēṣu kantakayogo [ni]yogēsu parīvādo [19] vīņāsu khalasam(pra)yogaś śālisu dvijihvasam(grahītir ahi)tuņdikēsu karacchēdah (kuţmala)grahaņēsu nētrotpāṭanam munīnām (7) [dvija]rājaviru[20]ddhatā pamkajānām sārvabhāumayōgō (diggajānām 5) [agnitulā-

Tel. ed. 61 and Grantha ed., āśrayah.
 Tel. ed. 61, Grantha ed., and Srirangam text, dharām.

Cf. nāiyāyikavādēsu in Hall's manuscript F; Trichinopoly ed., nyāyēsu.

So also Hall's manuscripts A, B, C, E, F, G, H, and the commentator Narasimha.

⁵ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.

śuddhih suvarnānām] (sūci)bhēdo maņīnām śūlabhamgo yuvatī-(navaprasavēsu agnitulāśuddhis svarņānām) duśśāsana[21]darśanam (mahā)bhāratē karapatra(vi)dāraņam jalajānām (param ēvam vyavasthitam). mahāvarāhō gōtrōddharanapravṛttō 'pi gōtrōddalanam akarōt. rāghavah pariharann api janakabhuvam janakabhuvā saha vanam vivēśa. bharatō (rāma)darśitabha[22]ktir api rājyē virāmam akarōt. naļasya damayantyā miļitasyā 'pi punarbhūparigra(8)hō jātah. pṛthur api gōtrasamutsāraṇavistāritabhūmandalah. (tad) ittham nā 'sti vāgavasarah (pūrvatanēsu1) rājasu (api tu vacanīyatāyāḥ). sa punar anyō [ēva] dēvō nyakkṛtasarvõrvīpati(cakra)caritah. tathāhi sa parvatah kaṭakasamcāriņō gandharvān darsitasmgonnatis sukha[23]yan na virarāma. sa himālayō nāvaśyāyōcchalitō nō māyājanmanē hitaś ca. giri sthitō vṛṣadhvajaś (ca). (9) (sa) sadāgatiś (cā) 'vadhūtākhilakāntārah pāvakāgrēsarō na [24] bhōgōtsukas sumanōharaś ca. sa ratnākarō 'na(timayō) [katham a]'gādhas sama(10)ryādaḥ nodroko ['py asya] vismayas sadā himakar(a[25]sayo) 'mṛtamayas (satpātras) tasyā 'calō nakrō 'dhō mahānadīnas samudras' (ca). [26] sa [candra iva] ksanadānamdakarah kumudavan(āika)bamdhus sakalakalākulagrham natārātibalas (camdras ca. sa) mitrodayahetuh kamcanasobham bibhrada[27]caladhikalaksmi-(II)s sumēruh [iva]. yasya ca ripuvargas sadāpārthō 'pi na mahābhārataraņayōgyah bhīsmā 'py aśāmtanavēhitah sānucarō 'pi na gotrabhūṣitaḥ. (12) [28] [api ca] sa triśamkur (api) na (nā)kṣatrapatha(cyutaḥ) śamkarō 'pi na viṣādī pāvakō 'pi na kṛṣṇavartmā (nā) "śrayāśō ['pi] na dahanaś (ca) nā 'mtaka [29] ivā 'kasmād apahṛtajīvanah na rāhur iva mitramamḍalagrahaṇa-(saṃ)vardhitarucih na naļa iva kalivi(jitavigrahah) na cakrī "va sṛgālavadhastutisamullasitaḥ namdagōpa iva yaśōdayā ('nvitaḥ 2) jarāsamdha iva ghațitasamdhivigrahah bhārgava iva sadānabhōgaḥ daśaratha [30] iva sumitropētaḥ sumamtrādhisthitaś ca dilīpa iva sudakṣiṇān(vitaḥ a) rakṣita(13)guś ca rāma iva janitakuśalavayōrūpōcchrāyah. tasya ca (rājñah) pārijāta ivā "śrita-

¹ Trichinopoly ed. and Srirangam text, pūrvatarēṣu.

² So also Hall's manuscripts C, E, F, H, and the commentator Jagaddhara.

S Cf. anugato in Hall's manuscript C.

namdanah himālaya iva jani[31]tasivah mamdara iva bhōgibhogāmkitah kāilāsa iva mahēśvaropabhuktakotih madhur iva nānārāmānamdakaraḥ kṣīrōdamathanōdya[32]tamamdara iva mukharitabhuvanah rāga(14)(rāja) ivō 'l(lasita)ratih īśānabhūtisamcaya iva samdhyōcchalitah śaranmēgha ivā 'vadātahrdayah [33] viṣṇupadāvalambī ca pārtha iva samarasāhasōcitah kamsa iva [34] kuvalayāpīḍa(bhūṣaṇaḥ) tārkṣya iva [vinatānandakarah] sumukhanamdana(h) [ca] viṣṇur iva krōdīkṛtasutanuh śāmtanava iva svavaśa[sthāpita]kāla[35]dharmaḥ kāuravavyū(15)ha iva suśarmādhisthitah subāhur iva rāmānandī samadrstir api mahēśvarō muktāmayō 'py ataralamadhyō] jala(dharasamaya) iva [36] vimalataravāridhārātrāsitarājahamsa(mamdalah 1 subāhur api rāmānamdakarah samadrstir api mahēśvarah muktāmayō 'py ataralamadhyah) vamśa pradipo 'py aksatadaśah tanayō ('bhūt) kamdarpakētur nāma. yēna [ca] camdrēņē 'va sakalakalākulagrhēņa śarvarītihāriņā [37] (kāiravavi)bamdhunā prasādhitāśēna viloki(16)tā jaladhaya iva (sam)ullasitagotrās sudūra[vi2]vardhitajīvanāh prasannasatvās [38] samtah parām (rddhim) avāpuh. yasya [ca] janitāniruddhalīlasya ratipriyasya kusumaśarāsanasya makarakētōr iva darśanēna vanitājanasya hṛdayam ullalāsa. yasmāi cā 'nugatadaksiņasadāgatayē (nētra 3) śrutisukha (pradāya) komalakokilarutāya vi(kasita)pallavāya kṛtakā[39]mtārataramgāya surabhisumanobhirāmāya sarva[jana]sulabhapadmāya vi-(stṛta 4)kana(17)kasampadē atikrāmtadamanakāya vasamtāyē 'vō ('pa)vana[40]latā ivō 'tkalikāsahasrasamkulā bhramarasamgatāḥ pravālahāriņyō vilasadvayasas taruņyah sprhayām cakruh. yasya ca samarabhuvi [41] bhujadamdēna kodamdam kodamdēna (bānāh bānāir) ariśirah (ariśirasā) bhūmandalam (bhūmandalēnā) 'nubhūta(pūrvanāyakasmaraņam smaraņēna ca) kīrtih kīrtyā ca sapta sāgarāḥ sāgarāiḥ kṛtayugādirāja[carita]smaraṇam (smaranēna) sthāiryam (sthāiryēna) pratiksaņam āścaryam āsāditam.

¹ So also Hall's manuscripts C, E, F, G, H, and the commentator Narasimha.

² Hall's manuscripts B, C, D, G, H also omit vi; Trichinopoly ed., parivardhita.

³ So also Hall's manuscripts A, B, C, D, E, F, H, and the commentators Narasimha and Jagaddhara.

⁴ Cf. viskrta in Hall's manuscript D.

yasya ca pratāpānaladagdha(dayitānām) ripusumdarīņām karatala(racita)tādanabhītāi 42 r iva muktāhārāih payodhara(parisarā muktāh). yasya ca niśitanārāca(jarjharita)mattamātamgakumbhasthalavigalitamuktāphala[nikara 1]damturitaparisarē (tarat 2)patrara(18)thē raktavāri(samuddīyamānadviradapadakacchapē3 vilasad)utpala(pumdarīkē) vāhinīśatasamākulē nrtyatkabamdha-(bamdhurē) sura(nārī)[43]samāgamōtsuka(carad)bhat(ahum)kāra-(bhāsanarava)bhīsanē (sāgara iva samaraśirasi 4) bhinnapadātikarituragarudhir(ārdrō) jayalaksmīpādālaktakarāgaramiita khadgō rarāja. [44] atha kadācid avasannāvām yāmavatyām dadhi(dhavala)kālaksapanaka[grāsa]pimda 5 iva niśāvamunāphēna(stabaka 6) iva mēnakānakhamārjana(sphatika)śilāśakala iva madhucchatrac(chāyā)mamdalōdarē paścimācalōpadhānasukhani(sanna)śirasō rājatatātamka(cakra 7) iva (śyāmāyāḥ) śēsamadhubhāji [45] casaka iva vibhāvarīvadhvāh aparajala(ni)dhipayasi śamkhakāmtikāmuka iva majjati kumudinīnāvakē śiśira(himaśīkara)kardamita(19)kumuda(parāga 8)madhyabaddhacaranēsu satcaranēsu kalapralāpabodhit [acakit]ābhisārikāsu śārikāsu prabuddhādhyayanakarmathēsu mathēsu (hāsa)rāgamukharakārpaţik[ajan 9 lõpagīvamānakāvva(kathyāsu) rathyāsu [46] sakalanipīta-(nāiśa)timira(samghātam 10) atanīyastayā (sodhum 11) asamarthēsv iva kajjalavyājād udvamat(su) [iva] kāmi(nī)nidhuvanalīlādarśanārtham ivō 'dgrīvikāśatadānakhinnēsu vividha(vilāsacitrasurata)-[47]sākṣiṣu śaraṇāgatam ivā 'dhō(ni)līnam timira(samgham) avatsu durjana(vacanēsv) iva dagdhasnēhatayā mamdimānam upagatēsu ativrddhēsv iva daśāmtam upagatēsu (ā)pannasadīśva-

² So also Hall's manuscripts A, B, D, H.

¹ Hall's manuscripts C, D, F, H also omit nikara.

³ Hall's manuscripts C, E also have kacchapē and manuscript A has kacchapa.

⁴ Hall's manuscript C also has samarasirasi; cf. samarasarasi in his manuscripts A, B, E.

⁵ Tel. ed. 61 and Grantha ed., pindaka.

⁶ So also Hall's manuscripts A, B, C, D, E, F, G, H.

⁷ So also Hall's manuscripts A, B, D.

⁸ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.

Hall's manuscripts D, F, H, and the commentator Narasimha also omit jana. No also Hall's manuscripts A, B, C, D, E, H, and the commentator Narasimha.

¹¹ So also Hall's manuscripts A, B, E, F, G, H.

rēsv iva pātramātrāvasēsēsu dānavēsv iva [48] nisāmtamadhyacārisu astagirisikharēsv iva patatpatamgēsu pradīpēsu anavarata(nipatita) makaramdabimdu(20) samdoh (āsvādamadamugdha 1)madhukaranikurumba2jhamkāra(rava)mukharitēsu mlānimānam upagacchatsu vāsāgārakusumopahā[49]rēsu vigaļatkumdāir aļakāih priya(tama)virahaśōkāt bāspabimdūn [iva] (visrjadbhir 3 iva) priyatamagamanani(rödham) iva (kurvadbhir 4 vācālita)tulākōṭibhiś caraṇapallavāiḥ (vilasitāsu 5 rajanī)śēṣasurata[bhara 6]pariśramavi [50] galitakēśa pāśadaradaļita (mādhavī) mālā parimaļalubdhamadhukarani (kurumba 7) pakṣānila [ni]pītanidāghajalaśīkara(kanikāsu) udvēllatbhuja(vallī)kamkaņajhaņātkāra(subhagāsu8) [nava]nakhapada(dasta 9)kēśa (pāśa 10 vi) nirmōka [51] vēdanāk rtasītkāravinirgatadugdhamugdhadasanakirana [cchata]dhavalitabhōpunardarśanaprcchāvidhurasakhījanānuksaņavīksyagāvāsāsu mānapriyatamāsu kṣaṇadāgata(surata)vāiyātyavacana[śata](samskāraka 11) grhašukacātuvyāhrtiksaņajanitamamdāksāsu śaradvāsaralaksmīsv iva [52] nakhālamkrtapayodharāsu asannamaranasv iva jīvitēśapurābhimukhī(21)su vasamtavanarājisv ivō 'tkalikābahuļāsu priyāir ālimgyamānāsu kāminīsu āmdoļitakusumakēsarē kēsarēņumusi [53] (rati)raņita(nūpura 12)maņīnām ramaņīnām vikacakumudākarē mudākarē samgabhāji priyavirahitāsu rahitāsu (virahitāsu) sukhēna murmura(cūrņam) iva [varṣati] samamtādarpakē darpakēsudahanasya dūraprasāritakōka[54]priyatamārutē mārutē vahati jaghanamadana(nagaratōranasrajā manmatha13)ma-

² Tel. ed. 61 and Grantha ed., nikuramba.

4 So also Hall's manuscripts D, F, H.

Hall's manuscripts C, D, E, F, H also omit bhara.
So also Hall's manuscripts A, B, C, F, G, H.

8 Hall's manuscripts A, B, C, D, F, H also have subhagāsu.

10 So also Hall's manuscripts A, B, D, G, and the commentator Narasimha.

So also Hall's manuscript D and the commentator Narasimha.
 Cf. manmath: mandiramahā° in Hall's manuscripts A, B, G.

¹ Hall's manuscripts B, C, D, E, F, G, H also have mughda.

³ Cf. utsrjadbhir iva in Hall's manuscripts A, B, C, D, E, F, H.

⁵ Trichinopoly ed., vācālatulākōṭibhiḥ caraṇapallavāiḥ priyatamagamananirōdham iva kurvatīṣu.

⁹ So also Hall's manuscripts A, C, D, E, F, H, and the commentators Jagaddhara and Narasimha.

¹¹ Cf. samsmāraka in Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.

hānidhi(jaghanakōśamamdira)kanakaprākārēņa rōmā(lirūpa)latālavāla(valayēna) jaghanacamdramamdalaparivēsēņa bhuvanavijayapraśasti(varņa¹pamkti)kanakapatrēņa (makarakētōḥ) sakalahrdaya(bamdījana)nivāsa(grha)parikhāvalayēna (22) (sakala)jaga[55]llocanavihamgama(jaghanavāsa)lāsaka(kanaka 2). śalākāguņēna [iva] (nava)mēkhalādāmnā pari(kalita)jaghana(sthalām 3) unnatapayodharabhārāmtaritamukhacamdradarśanāprāpti(vēdanayē) "va guru(tara)nitambabimbapayodharakumbha(niruddhōbhayapārśva 1)pīḍājanitāyāsēnē "va (mama mūrdhni sthitayor anayor iyatpramanayo stanakalasayoh katham mayye "va pātō bhavisyatī 'ti cimtayē "va grhītagurukalatrānuśayēnē "va vidhātur atipīda [56] yatō hastapāśajanitāyāsēnē "va) kṣīṇataratām upagatēna madhyabhāgēnā 'lamkrtām anurāgaratna(pūrita)kanaka(paruvakābhyām) cūcukamudrāsanāthābhyām [atiguruparināhatayā patanabhayāt kīlitābhyām iva cūcukacchalēna] (vidhinā) girisārē(ņē "va cūcukacchalēnā 'tigurupariņāhatayā patanabhayakīlitābhyām iva hrcchayavilēpanacāturikavibhramābhyām) saka-[57]lāvayava(nirmiti)śēsalāvanyapumjābhyām iva [hṛdayataṭāgakamalābhyām iva hrcchayakapolacāturikāvibhramābhyām] romāvalīlatāphala(bhūtā)bhyām kamdarpa(darpakaśilā)cūrnapūrna(kanaka 5(23)kalaśābhyām iva hrdayatatākakamalamukuļābhyām romalatāphalabhūtābhyām 6 hāralatāmṛṇāļalobha 58 nilīnacakravākābhyām hāralatārōmāvalīgamgāyamunāsamgamavyājaprayāgatatābhyām aśēsajanahrdayapatanād iva samjātagāuravābhyām) tribhuvanavijayapariśramakhinnasya makarakētor (viśrama)vijan(āvāsa)grhābhyām payodharābhyām samudmukhacamdra(satata 7)sannihitasamdhyārāgēņa bhāsamānām (dvija 8)maņiraksāsimdūramudrānukāriņā [59] nis(saradā 'bhyam-

¹ Cf. varņarēmāvalē in Hall's manuscripts A, G; and rēmavarņāvalē in manuscripts B, E, F.

² So also Hall's manuscript C.

³ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentators Jagaddhara and Narasimha.

⁵ Trichinopoly ed. omits kanaka. So also Hall's manuscripts B, F, G, H.

⁶ Trichinopoly ed. omits rāmalatāpkalabhūtābhyān.

⁷ Cf. hitasantata in Hall's manuscripts A, C, F, G; and hitasatata in manuscript D.

⁸ So also Hall's manuscripts A, B, C, D, F, G, H, and the commentators Jagaddhara and Narasimha.

tara)rāgēņē 'va ramjitēna rāgasāgaravidruma(śakalēnē 1) 'vā 'dharapallavēna [upa]śōbhamānām taruņa(kāitaka)daļadrāghīyasā pakṣmalacaṭulālasēna hṛday(āvāsa)gṛhāvasthitahṛcchayavilāsinō gavāksasamkām (uj)janayatā sarāgēņā 'pi nirvāņam [60] (janayatā²) gatiprasara(ni)rodhakaśravaņakṛta(krodhene) 'vā ('pāmga)lõhitēna dhavalayatē 'va jagada(khilam) utphullakamalakānanasanātham iva gagana(talam) kurvatā dugdhāmbhōdhisahasrānī 'vo'dvamatākumda(kusumanilīnām) utpalamālā(m) [laksmīm ivol upahasatā nayanayugaļēna bhūsitām dasanaratnatulā(ru[61]mdēnē) 'va nayan(āmrtasimdhu)sētubamdhēnē ('va) yāuvanamanmathamattavāraņa(paramdakēnē) 'va nāsāvamśēna pariskrtām vilocana(kuvalaya 3)bhramarapanktibhyam mukhamadanamamdiratoraņa(mālikā(24)bhyām) rāgasāgara(vēņikābhyām 4) yāuvananartakalāsikābhyām bhrūlatābhyām vi(rājitām 5) ghanasama-[62]yākāśalaksmīm ivō 'llasad(dhāra)payōdharām jaya[śabda]ghōsaṇā^cpanna(narapati)mūrtim ivō 'llasattulākōṭipratisthitām suyödhanadhrtim iva karnaviśrāmtalocanām vāmanalīlām iva darśitabalibhamgām vṛścikarāśiravisthitim ivā 'tikrāmtakanyātulām uṣām ivā 'niru[63]ddhadarśanasukhām śacīm iva namdanēkṣaṇarucim paśupatitāmdavalīlām ivō 'llasaccakṣuśśravasam (vimdhyā)ṭavīm ivō 'ttumgaśyāmalaku(25)cām vānara[64]sēnām iva sugrīvāmgada[upa]śōbhitām bhāsvatālamkārēņa (śvētarōciṣā smitēna 7) lõhitēnā ('dharēṇa 8) sāumyēna darsanēna guruņā nitambabimbēna (sitēna hārēņa) śanāiścarēņa pādēna [tamasā kēśapāśēna 10] (vikacēna lōcanōtpalēna 11) graha(mayām) iva samsārabhitticitra[65]lēkhām iva trāilōkya(ramgasya) rasāyanasi-

3 So also Hall's manuscripts A, B, C, D, E, F, G, H.

So also Hall's manuscripts A, B, C, D, E, F, G, and the commentator Narasimba. 6 Cf. jayaghōsa in Hall's manuscripts C, D, F.

8 So also Hall's manuscripts A, B, C, D, E, F, G, H.

11 So also Hall's manuscripts A, B, C, E, F, G, H.

¹ So also Hall's manuscripts A, B, C, D, E, F, H, and the commentator Narasimha. ² So also Hall's manuscripts A, B, C, D, F, G, H, and the commentator Narasimha.

So also Hall's manuscripts A, B, C, D, F, H, and the commentators Jagaddhara and Narasimha.

⁷ Hall's manuscripts C, D, and the commentator Narasimha add this after the next phrase.

⁹ Similarly also Hall's manuscripts C, D, and the commentator Narasimha. 10 Hall's manuscripts B, C, E, F, G also omit tamasā kēļapāšēna,

ddhim iva (yāuvanasya) samkalpa(vṛttim 1) iva śṛṃgārasya (saṃkētabhūmim iva lāvaņyasya) nidhānam iva [66] kāutukasya [tribhuvana²]vijayapatākām iva makaradhvajasya (ājibhūmim) iva [manasō 'bhibhūtim iva] madanasya (sammōhinīm) iva (sarv)ēmdriyāṇām mōhanaśaktim iva (madanasya) vihārasthalīm iva sāumdaryasya (mitravilāsālaya)śālām iva sāubhāgyasya [utpattisthānam iva lāvaņyasya] āka[67]rśaṇa(maṃtra³)siddhim iva (manasijasya) caksurbamdha(namahāusadhīm 4) iva manmathēmdrajālinah tribhuvanavilōbhanasṛṣṭim iva prajāpatēh [kanyakām] astādaśavarsadēśīyām 5 (kanyām) apaśyat 6 svapnē. atha tām prītivisphāritēna caksusā pibann iva janitērsyayē 'va nidrayā cirasēvitayā 7 (sa) mumucē. (atha sa prabuddhas 8) tu visasarasī 'va durja[68]navacasī 'va (26) nimagnam ātmānam (ava)dhārayitum na śaśāka. tathāhi kṣaṇam (ākāśē tadālimganārtham) prasāritabāhuyugaļah ēhy ēhi priyatamē (mā gaccha mā gacchē 9) 'tī dikṣu (vidikṣu 10 ca vi)likhitām ivō 'tkīrṇām iva caksusi nikhātām iva hrdayē priyatamām ājuhāva. tatas tatrāi "va śayyātalē (nilīnō 11) nisiddhāśēṣaparijanō datta(kavāṭaḥ) pari[69]hrtatāmbūlā[hārā]disakalopabhogas tam (divasam) anayat. tathāi "va niśām api svapnasamāgamēcchayā (katham apy) anāisīt. atha tasya priyasakhō makaramdō nāma katham api labdhapravēśa(darśanah) kamdarpasāyakaprahāraparavaśam kamdarpakētum uvāca. sakhē kim i[70]dam asāmpratam asādhujanōcitam (ācāram) āśritō 'si. tavāi "tad[caritam] ālōkya vitarka-(dolāsu) nivasamti samtah. khalāh punas (tvadanucitam anistam ācāram ācaraṃti)., aniṣṭ(ōtpādana)rasōttaraṃ hi (bhavati 12) khalahrdayam. kō nāmā 'sya tattvanirūpaņē samarthah. tathā hi bhīmō 'pi nabakadvēsī āśrayāśō 'pi mātariśvā ati(kaṭu[71]kō) 'pi

¹ So also Hall's manuscripts A, B, C, F, H.

² Hall's manuscripts C, D, H also omit tribhuvana.

³ So also Hall's manuscripts A, D, F, G, H.

⁴ Cf. bandhamahāusadhīm in Hall's manuscripts C, D, G, H.

⁵ Tel. ed. 61 and Grantha ed., varsīyām.

⁷ Trichinopoly ed., ciram sēvitayā. 6 Tel. ed. 61 and Grantha ed., dadarfa. 9 So also Hall's manuscript D.

⁸ So also Hall's manuscript D.

¹⁰ So also Hall's manuscripts A, B, D, E, F, G, H.

¹¹ So also Hall's manuscripts A, B, C, E.

¹² Cf. khalahrdayam bhavati in Hall's manuscripts C, D, E, H.

mahārasah sarsapasnēha iva kara(yuga)lālitō 'pi śirasā dhṛtō 'pi na (kātavam1) jahāti. tālaphalarasa ivā "pāta(27)madhurah (parināmē) virasas tiktas ca (pādaraja) ivā 'vadhūtō ('pi 2) mūrdhānam kaṣāyayati. viṣataru(prasūnam) iva yathā yathā 'nubhūyatē tathā tathā mōha[72]m ēva (dṛḍhayati. nīcadēśanadyā iva na vārivirahō 'sya jāyatē). nidāghadivasa iva bahumatsaras (sumanasām samtāpam 3) vahati. amdhakāra iva dōṣānubamdhacaturah viśvakarmāvalopanodyataś ca (rudra iva) virūpākṣah [73] (visnur iva) cakradharah śakrāśva ivō 'ccāiśśravāh nadēśajapraśamsī ca (sa)śarasyē 'va [vi]bhinnasyā 4 'pi (satatam) snēham darśa(28)yatō 'pi takrāta iva hrdayam [74] vilodayati. yaksabalir ivā "tmaghosamukharo mamdala(bhramanakas) ca [matta]mātamga iva svavaśālōlamukhō 'dharīkṛtadānaś ca vṛṣabha iva surabhiyanavikalah kami 'va gotraskhalanavi(kalo) vamadhva-[75]nuraktaś ca [a]jīrṇa(rōga 5) iva kaļēbarē vacasi mamdimānam (ud)vahati. vamcaka iva (raktah katapalē) vibhāvarīraktas ca parē(29)ta iva [76] bamdhutāpadarśanah paraśur iva bhadraśriyam api khamdayati. kuddāla iva daļitagotrah kṣamābhājah prāninaś (ca) nikṛntati. (rati)[77]kīla iva jaghanyakarmalagnō hrēpayati sādhūn. dustaśūrpaśrutir iva kānanarucir anugatam api yavasam (san)tatam nā 'numodatē. abī 78 jād ēva jāyamtē akāmdāt 6 [ēva] prarōhamti khalavyasanāmkurā durucchēdā(30)ś. (ca 7) bhavamti. asatām [hi] hṛḍi pravisṭō dōṣalavah karālāyatē satām tu (hṛdayam) na (pra 8) viśaty ēva yadi (katham api 9 pra-) viśati [79] (tadā 10) pārada iva (kṣaṇam 11) api na (tisthati 12). mṛgā iva vinodavimdoś (śramagā 13 bhavamti sādhavah). sukham janā

¹ So also Hall's manuscripts B, C, D, E, F, G, H.

² So also Hall's manuscripts C, D, E, F, H.

⁸ So also Hall's manuscripts A, B, C, D, F, G.

So also Hall's manuscript D.

⁶ So also Trichinopoly ed. and Srirangam text; Tel. ed. 61 and Grantha ed., ajīrnaroga.

⁶ Cf. akāndāt prasaranti in Hall's manuscripts A, B, C, F, G.

⁷ So also Hall's manuscript D. ⁸ So also Hall's manuscripts A. B. F. G.

So also Hall's manuscripts A, B, C, D, F, G, H.

⁵⁰ also Hall's manuscripts C, D, E, F, G, H.
50 also Hall's manuscripts A, B, C, D, F, G, H.

²⁵ So also Hall's manuscripts A, B, C, F, G, H.

¹⁵ So also Hall's manuscript D, and the commentator Jagaddhara.

(hi bhavādṛśāś) śaratsamayā iva [bhavāddṛśā mitrasya hṛdayaṃ 1] haramti na ca (mitra)cētanā visadṛśam upadiśamti. api māitrī samucitapakṣē nikṣiptā [tathā[80]hi] mādhuryaśāityaśucitvasamtāpaśāmtibhih payah paya (iti2 śabdasāmyān) mitratām upagatasya (mat)samgamād 3 (vrddhim upagatasya kṣīrasya kvāthē 4 puratō mamāi "va kṣayō yukta) iti (matvē) 'va vāriņā ["pi] kṣīyatē. tad idam aṣāmpratam ācaritam [sakhē] grhāņa sādhujanocitam adhvānam. sā[81]dhavo ('pi) dinmohād [param] utpathapravṛttā (api punar gṛhītasatpathā 5) bhavaṃti. ityādi vadati tasmin (makaramdē priyasakhē) katham api smaraśara[nikara]prahāraparavaśah (kamdarpakētuh) parimitāksaram uvāca. vayasya ditir iva śatamanyusamākulā bhavaty (asmādṛśajanacitta)vṛttiḥ nā 'yam upadēśakālaḥ pacyam(31)ta iva (mē 6) 'mgāni [82] kvāthyamta ivē 'mdriyāni [bhidyanta iva marmāṇi] nissaramtī 'va prāṇāh unmūlyamta iva vivēkāh nastē ('va 7) smṛtih [tad] adhunā (tad alam anayā kathayā) yadī ('ttham) sahapāmsu(krīdā)sama(sukhaduhkhō) 'si (tan mayā samam āgamyatām) ity uktvā parijanālaksita (ēva) tēna sahāi ('va purān 8) nirjagāma. (tatō 'nēka)nalvaśata(mātram) adhvānam gatvā (tēnā) 'gastyavacanasamhrta[83]brahmāmda(khamda 9)gataśikharasahasrah kamdarāmtar[āl]alatā10grha(prasupta11)vidyādharamithunagītākarnanasukhitacamarī (gana 12) māraņot (suka) śabara(kula) sambādhakaccha(taṭaḥ) kaṭaka(taṭagata) karikarākṛṣṭabhagnasyamdamā[84]naharicamdana(rasā)mōda(gamdha)vāhigamdhavāhaśiśiritaśilātalah sudūrapatanabhagnatālaphala-

² So also Hall's manuscripts A, B, C, D, H, and the commentators Jagaddhara and Narasimha.

¹ Hall's manuscripts C, D, E, H, and the commentator Jagaddhara also omit mitrasya hrdayam.

³ So also Hall's manuscripts A, B, C, D, E, F, H, and the commentator Jagaddhara.

⁴ So also Hall's manuscripts C, D, E, G.

⁵ Cf. api punar grhītapathā in Hall's manuscript D.

⁶ So also Hall's manuscript D.

⁸ So also Hall's manuscripts A, B, C, H. 7 So also Hall's manuscript D.

⁹ So also Hall's manuscripts A, C, G, H, and the commentator Jagaddhara.

¹⁰ So also Hall's manuscripts C, D.

¹¹ Cf. grhasukhaprasupta in Hall's manuscripts A, C, D, F, G and grhasupta in manuscript B.

¹² So also Hall's manuscripts A, B, C, F, H.

rasārdrakaratalāsvādanōtsukaśākhāmṛga (kadambakaḥ 1) lambamānanirjhar(opāmtani)vista 2 jīvam(jīvaka) mithuna(lihyamāna)vividhaphala[85]rasāmōda(gamdha)surabhitaparisarah sarabhasakēsarisahasrakharanakharadhārāvidāritamattamātamgakumbhasthalavigaļita(sthūla)muktāphala(śabaļa 3)śikharatayā (śikharāva)lagnam tārāgaņam ivō 'dvahan sugrīva iva [86] rksagavayaśarabhakēsarikumuda(panasa 4)sēvyamānapādacchāyah paśupatir iva nā(32)ganiśvāsasamutksiptabhūtiķ janārdana iva vi-(kaca)vanamālah sahasrakiraņa iva saptapatrasyamdanopētah virūpāksa iva [87] sannihitaguhah śivānugataś ca kāmī 'va kāmtārōsarasānugatah samadanas ca śrīparvata iva sannihitamallikārjunah naravāhanadatta [88] iva priyamgusyāmāsanāthah siśur iva krtadhātrīdhrtih vāsarārambha ivā [gāirikāb]runaprabhāpāṭalita(patra)vanarājih kṛṣṇapakṣa iva bahulatāgahanah karṇa ivā 'nubhū(33)tasatakotidānah bhīsma iva si[89]khamdimuktāir ardhacamdrāir ācita(tanuḥ) kāmasūtravinyāsa iva mallanāga-(ghaţitakamtara)samodah hiranyakasipur iva sambarakulasrayah gāirikavyājād(upari 6)ravirathamārgamārganārtham ivā 'ruņēnō 'pāsya[90]mānah śikharagatasūryācamdramastayā vistāritalōcanō 'gastyamārgam ivō 'dvīksamāņaḥ (kuliśaksataramdhra)sra(34)stāmtra(nāļa7) iva jaradajagarabhogāih kumbhakarņa iva damtāmtarāļa(gatāir 8) vānara(vyūhāiḥ 8) pimdā(lakta[91]ka9raktapada) panktisūcitasam (cāra) śacīpativāravilāsinīsam kētakētakīmamdapah akulīnō 'pi sadvamsabhūsitah darsitābhayō 'pi mṛtyuphala(dāyā) saprasthō 'py aparimāņah sanādō 'pi niś[92]śabdah bhīmō 'pi kīcakasuhṛt pihitāmbarō 'pi (vi)lasadamsukah viṃdhyō (35) nāma [mahā 10]girir adršyata. [93] yaš ca pravrddhagulmatayā (rōgī 'va) dṛśyamānabahudhātuvikāraḥ. (yaś ca) sādhur

¹ So also Hall's manuscripts D, H.

3 So also Hall's manuscripts A, B, C, D, H.

So also Hall's manuscript D.

6 So also Hall's manuscripts C, D, E, G, H.

² Cf. nirjharasikharopāntopavista in Hall's manuscript D.

Hall's manuscript's A, B, C, D, F, H, and the commentators Jagaddhara and Narasimha also omit gāirika.

⁷ So also Hall's manuscripts C, E. 8 So also Hall's manuscripts D, E, G.

⁹ Cf. pindālaktakānkita in Hall's manuscripts A, B, C, D, G, H.

¹⁰ Hall's manuscripts D, E, G, H, and the commentator Jagaddhara also omit mahā.

iva sānugrahapracāraprakaţitamahimā mīmāmsānyāya iva pihitadigambaradarśanah. yaś ca harivamśāir iva puskar(ākṣa)prādurbhāvarama[94]nīyāih rāśibhir iva mīna(makarakuļīramithuna)samgatāih karanāir iva śakunināgabhadrabālavakulopētāih (36) dēvakhātāir upaśōbhit(āmtah 1). yaś ca kusumavicitrābhih vamśapatrapatitābhih sukumāralalitābhih puspi[95]tāgrābhih (praharsinībhih śikharinībhih) latābhih darśitānēkavrttavilāsah. yaś ca (samadakala²)hamsasārasarasitōdbhrāmt(ōtkuṭa)vikaṭa-(kumjakaccha) vyādhūta [vikaca] kamala (samda) gaļitamakaramdabimdusamdohasurabhitasalilayā sāyamtana (samayamajjat 3)pulimdarājasumdarī [96] (nimna) nābhimamdala (pari) pītasalīlavā madamukhararājahamsakulakolāhalamukharitakulapulinavā tatanikata (sthitavikata 4) mattamatamgagamda (sthalavigalan 5)madadhārā(bimduprakara)stabakitasalilayā tīraprarūdhakētakīkānana (patitadhūļīnikurumbasamjāta) sāikatasukhopavistatarunasura[97]mithunanidhuvanalīlāparimaļasāksikūlopavanayā (vatasthavighatitāmbhōja6samda)mamdapāvasthitajaladēvatā(vi)gāhyamāna(payasā) tīraprarūdhavētasa(vanā⁷)bhyamtara(ni⁸)līnadātyūha (madotkaţakēļi) [98] kuhakuhārāvakāutukākṛṣṭasuramithunasamstūyamān (ō(37)pa 9)bhōgayā upakūlasamjāta(naļinapumja 10) kumjapumjita [kulāya] kukkuṭaghaṭāghūtkārabhāiravatī-(ātapasēvāsamutsuka) jalamānusīm rditasukumāra (tarapulinayā) upavana(pavanā)mdō[99]litataraļa(tara)taramgayā (naļinī)nikumjapumjanivista(dusta11bakōta)kakutumbininiriksyamāņavrddhasapharayā (pōtō)dhānalubdhakōyastika(skambhana 12)bhīma-

1 So also Hall's manuscript H, and the commentator Narasimha.

So also Hell's manuscripts C, D, and the commentator Narasimha.
 Cf. sāyantanasamayönmajjat in Hall's manuscripts A, B, C, E, F, G, and sāyantanasamayamajjana in manuscript D.

Cf. tatanikatavikata in Hall's manuscripts B, D, F.
 Cf. gandanirgalita in Hall's manuscripts A, B, D, E, G.

6 Cf. tatāvatavighatitajambū in Hall's manuscript D (vighatita also in manuscript F, ghatita in manuscript H).

7 So also Hall's manuscripts A, B, F.

8 So also Hall's manuscripts A, B, C, E, F, G, H.

So also Hall's manuscripts C, D, E, F, G, H.
 Cf. kuñjapuñjapuñjita in Hall's manuscript D.

11 Cf. nasta in Hall's manuscripts A, B, and dhrsta in manuscripts C, F; Trichinopoly ed. omits dusta.

12 So also Hall's manuscripts A, E, F, G, and the commentator Narasimha.

vētasavana(latayā ¹) [tarala]taraṃgamālā ²saṃ(tarad)uddaṃḍa-(vāla)da[100]rśanadhāvadaticapalarājilarāji (rājitō ³) pa kūlasalilayā (khaṃjarīṭa ¹)mithuna(nidhuvana)darśanōpajātanidhigrahaṇakāutukakirāta[śa[101]ta]khanyamāna(sthapuṭita)tīrayā kruddhayē 'va darśitamukha[vi⁵]bhaṃgayā mattayē 'va (skhalad ⁶)gatyā dināraṃbhalakṣmyē 'va vardhamānavēlayā bhāratasamarabhūmyē 'va nṛtyatkabaṃdhayā prāvṛṣē 'va vijṛṃbhamāṇaśata-(38)patrapihita[102]viṣadharayā (sakāmayē) 'va kṛtabhūbhṛtsēvayā rēvayā priyatamayē 'va prasārita(taraṃga)hastayō 'pagūdhaḥ. yaś ca

harikharanakharavidāritakumbhasthalavikalavāraņadhvānāii adyā 'pi kumbhasambhavam (sam)āhvayatī 'vō 'ccatālabnujaḥ. (tatrāmtarē) makaramdas tam uvāca

[103] paśyō 'daṃcadavāṃcadaṃcitavapuḥ (pūrvārdhapaścārdha)bhāk

stabdhöttänitapṛṣṭhaniṣṭhitamanāgbhugnāgralāṃgūlabhṛt daṃṣṭrākōṭiviśaṃkaṭāsyakuharaḥ kurvan saṭāmutkaṭām (ut)kaṃṭhaḥ kurutē kramaṃ karipatāu krūrākṛtiḥ kēsarī.

api ca

utkarņō 'yam akāmdacamdimapatus sphārasphuratkēsarah

krūrākārakarāļavaktra (kuharas) stabdhōrdhvalāmgūlabhṛt

[104] (citrē cā) 'pi na śakyatē (vi)likhitum sarvāmgasamkōca-(bhāķ⁷)

(phīt) kurvadgirikumjakumjarasirah kumbhasthalasthōharih.

anamtaram nīcadēśanadyē 'va nyagrōdhōpacitayā uttaragō(grahana)[105]bhūmyē 'va vijṛṃbhamāṇabṛhannaļayā (kuru)dēśa(ḍhak-

¹ Trichinopoly ed., mālayā.

² So also Hall's manuscripts A, B, C, F, H.

³ So also Hall's manuscripts C, F.

⁵ Hall's manuscripts A, B, C, F, H, and the commentators Jagaddhara and Naramha also omit vi.

⁶ So also Hall's manuscripts C, D, F.

⁷ So also Hall's manuscripts A, B, C, D, F, H.

⁸ Trichinopoly ed. and Srirangam text, brhat.

kayē 1) 'va ghana(39)sārasārthavāhinyā vidagdha[jana]madhu-[pāna]gōsthyē 'va nānāvitapī[106]tāsavayā nalakūbaracittavrttyē 'va satatadhṛtaraṃbhayā mattamātaṃgagatyē 'va ghaṃṭāravāvēditamārgayā sadīśvarasēvayē ('va) dūrōdgatabahuphalayā virātalaksmyē 'vā "namditakīcakaśatayā vimdhyāṭavyā (katipayadūram adhvānam²) gatvā kāmina iva madanaśalākānkitasya (vikartanasyē 'va (40) snigdhacchāyasya vāikumthasyē 'va laksmībhrtah yātrōdyatanrpatēr iva ghanapatraśōbhitasya vēdasyē 'va bhūriśākhālamkrtasya gāņikyasyē 'vā 'nēkapallavõjjvalasya 3) jambūvrksasyā ('dhas') chāyāyām (sa) visasrāma. [107] atrāmtarē bhagavān api marīcimālī ātapaklāmta(vana)mahisalocanapātalamamdalaś caramācala(śikharam) ārurōha. tatō makaramdah phalamulany adaya [katham] katham 4 api tam abhinamditahara(m)[paricayam] akārsīt. svayam (api) tadupabhuktaśēsam (akarod asanam). atha tam eva priyatamam hrdayaphalake (samkalpatūlikayā) likhi[108]tām ivā ['va5]lōkayan nispamdakaranagrāmah kamdarpakētur makaramda(viracitē) pallavaśayanē susvāpa. atha [ardha]yāmamātrāvakhamditāyām (yāminyām) [tatra] jambūtaruśikharē (mithah kalahāyamānayōś śukaśārikayōh) kalakalam śrutvā kamdarpakētur makaramdam uvāca. vayasya śrnuvas tāvad (anayōr6) ālā[109]pam iti. tatō (jambūnikumjasthitā 7) śārikā (kācit cirād āgatam śukam 7) prakōpataraļāksaram uvāca. kitava śārikāmtaram anvisya [samā]gatō 'si katham anyathā rātrir iyatī tavē 'ti. (atha) tac chrutvā śukas tām avādīt. bhadrē (mumca kopam 8) apūrvā (bṛhat)kathā (pratyakṣīkṛtā mayā) tēnā 'yam kālātipāta (iti). atha samupajātakutūha(41)layā śārikayā (muhur anubadhyamānaḥ kathāmº) kathayitum ārēbhē. [110] asti (mamdaragiriśrmgāir iva pra-

¹ Cf. dhakkayē 'va in Hall's manuscript F.

² Cf. katipayam aduram adhvanam in Hall's manuscript E, katipayaduram in manuscript F, and katipayapadam duram in manuscripts A, B.

³ So also Hall's manuscripts B, C, except rājāvasathasyē va bhūrisālālankrtasya instead of vēdasyē 'va bhūrišākhālamkrtasya.

⁴ Hall's manuscripts C, D, H also omit the first kathane.

⁶ So also Hall's manuscript F. 5 Hall's manuscripts C, F, G also omit 'va.

⁷ So also Hall's manuscript D.

⁸ Cf. mā prakopam kuru in Hall's manuscripts B, H.

⁹ So also Hall's manuscript C.

śasta 1) sudhādhavaļāih brhatkathā (lambāir 2) iva sālabhamjik (ōpaśobhitaih 3) vrttair iva samanavakakrīditaih kariyūthair iva samattavāranāih sugrīvasāinyāir iva sagavāksāih balibhavanāir iva sutalasannivēšāih vēšmabhi[111]r (udbhāsitam4) dhanadēnā 'pi pracētasā (gō)pālēnā 'pi rāmēņa priyamvadēnā 'pi puspakētunā bharatēnā 'pi śatrughnēna ti(42)thiparēnā 'py ati[112]thisatkāra-(pravaņēna 5) asamkhyēnā 'pi samkhyāvatā amarmabhēdinā 'pi vīratarēņa apatitēnā 'pi nānāsavāsaktēna sudarśanēnā 'py acakrēna ajāta[113]madēnā 'pi supratīkēna (hamsēnā 'py apaksapātinā) aviditasnē(43)hakṣayēṇā 'pi kulapradīpēna agramthinā 'pi vamsapotēna (agrahēnā 'pi kāvyajīvajñēna) nidāghadivasēnē 'va vrsa[vi]vardhitarucinā māghavirāmadivasēnē 'va tapasyārambhinā [114] (nabhasvatē 'va satpathagāminā vivasvatē 'va gopatinā mahēśvarēņē 'va camdram dadhatā nivāsi 6) janēnā 'nugatam (ghanāpagamēnē⁷) 'va darśitakhamdābhrēna vēlātatēnē 'va pravāļa(mamdanēna 8) dēvāmga(44)nājanēnē 'vē 'mdrānīparicayavidagdhēna (gajēmdrēnē) 'va pallava[115](vardhita)rucinā kōkilēnē 'va parapustēna bhramarēņē 'va kusumēsulālitēna jalāukasē 'va raktākrstinipunēņa (yāyajūkēnē 9) 'va suratārthinā mahānaṭabāhu(vanēnē) 'va (baddhabhujamgāmkēna 10) garudēnē 'va vilāsihr[116]dayatāpa(kāriņā amdhakēnē) 'va śūlānām uparigatēna vēśyājanēnā 'dhisthitam kusumapurannāma nagaram. yatra ca surāsuramāuļimālālālitacaraņāravimdā śu[117]mbhaniśumbha-(mahāsurabala¹¹)mahāvanadāv(ānal¹²a)jvālā mahis[amah]āsuragiri-

² Cf. lambhāir in Hall's manuscript F, and the commentator Jagaddhara, and lambhakāir in manuscript D; Trichinopoly ed., lambakāir.

3 So also Hall's manuscripts C, D, F.

So also Hall's manuscripts C, F, H.
So also Hall's manuscripts A, B, C, F.

-8 So also Hall's manuscripts C, F, H, and the commentator Jagaddhara.

⁹ So also Hall's manuscript D.

11 Trichinopoly ed. omits bala.

¹ Cf. mandaragirisikharāir iva prasasta in Hall's manuscript' A, and mandaras rin-gāir iva prasasta in manuscript C.

⁴ So also Hall's manuscripts A, B, C, D, G, H, and the commentators Jagaddhara and Narasimha.

⁷ Cf. ghanāpagama in Hall's manuscripts A, D, and ghanāgamēnē 'va in the commentator Jagaddhara.

¹⁰ Cf. baddhabhujaingena in Hall's manuscripts C, D, H.

¹³ So also Hall's manuscript D; cf. mahāsuravanadāvajvālā in manuscript H.

(vara¹)vajra[sāra²]dhārā' praṇaya(kalaha³)praṇatagaṃgādharajațājūța(kōți4)skhalitajāhnavījaladhārādhāutapādapadmā bhagavatī kātyāyanī (camdā)bhi(45)dhānā svayam (nivasati). yasya ca parisarē surāsura(majjanagaļita makuta)kusumaraj orāji parimala[118]vāhinī pitāmahakamamdaludharmadravadhārā dharātala(patita)sagarasuta[śata]suranagarasamārōhaṇapuṇyarajjuḥ (āirāvatakapolagharghana 6) kampitatata (gata) haricamdana (syamdamānarasa 7) surabhitasalilā salīlasurasumdarīnitambabimbāhatītaraļitataramgā snānāvatīrņasaptarsi(mamdalavimala8)jatātavīparimalapunyavēnī (ēnī)tilaka(makuṭavikaṭa)jaṭājūṭakuharabhrāmtijanita(samskārē 'vā 'dyā 'pi) kutilāvartā dharaņī 'va sārvabhāumakarasparśōpabhōgakṣamā jaladakālasarasī 'va gamdh(a)[āndho paribhramad bhramara[119]malanumiyamanajala(mula)magnakumudapumdarīkā cchamdovicitir iva mālinīsanāthā (grahapanktir iva sūryātmajopa śobhitā sarājahamsā ca 10 śaratkāladinaśrīr ivō 'jvalatkōkanadā prabuddhapumdarīkāksā ca hrtā)mdhatamasā 'pi tamasānvitā (vīcīkalilā11) 'py (46) (avīcī)durgamā bhagavatī bhāgīrathī (pra12)vahati. yac 13 ca diśi diśi (samtānakatarukusumanikaram iva śikharāvalagnam) tārāgaņam iva kusumanikaram udvahadbhih utta[120]mbhitajaladaih anuru[kara]kaśābhighātaparavaśaravirathaturagagrāsaviṣamit (āgra) pallavāih camdracamūrucaraņasamkrāmtāmrtakaņanikarasēkasamjāta (bahula) sukumāranava (kusuma) kisalayasahasradarsitākālasamdhyā-(kāla)vibhramāih bharatacaritāir iva sadārāmāśritāih mahāvīrāir iva nārikēļīdharāih asamskṛtataruṇāir ivā 'tidūrapra(śrayā)(47)ksāih (tapasvibhir iva japāsaktāih prasādhitāir iva kṛtamālopaśōbhitāih) [matta]mātamgakumbhasthala(vi)dāran(ōtsuka)simhāir

1 So also Hall's manuscripts C, F, H.

3 So also Hall's manuscripts A, B, D, F, H.

5 So also Hall's manuscript C.

7 So also Hall's manuscript D.

² Hall's manuscripts B, D, E, H also omit sara.

⁴ Cf. jūtakūta in Hall's manuscripts A, B, C, F, H.

⁶ Grantha ed., garghana; Trichinopoly ed., gharsana

⁸ Cf. vimala in Hall's manuscripts A, B, E, F, G, H.

Trichinopoly ed., gandhöparibhramad.
 Cf. grahapanktir iva süryän: gatā sarājahamsā ca in Hall's manuscript C.

¹¹ So also Hall's manuscript H. 12 So also Hall's manuscripts A, B, G, H.

¹³ Tel. ed. 61 and Grantha ed., yatra.

ivō ('tphulla¹)kēsarāiḥ sāriṣṭāir api cirajīvibhiḥ (muniyutāir api madanādhiṣṭhitāiḥ) upavanapādapāi[121]r upaśōbhitaṃ aditijaṭharam ivā 'nēkadēvakulādhyāsitaṃ pātāļam iva mahābaliśōbhitaṃ bhujaṃgādhiṣṭhitaṃ ca (sasurālayam) api pavitraṃ (bhōgiyuktam) apy (anupadrutaṃ²). (tatra³) [ca] surata(rabhasa)khinna(pra) suptasīmaṃtinīratnatāṭaṃka (mukhā) ṃkitabāhudaṃdaḥ pracaṃḍapratipakṣalakṣmīkēśapāśakusumamālā[122] mōdasurabhitakarakamalaḥ praśastakēdāra iva bahudhānyakāryasaṃpā(48)dakaḥ (pārtha iva subhadrānvitaḥ sabhīmasēnaś ca kṛṣṇa iva satyabhāmānuraktaḥ sabalaś ca) śṛṃgāraśēkharō nāma prativasati. yō valabhit pāvakō dharmarāṇ ṇirṛtiḥ pracētās sadāgatir dhanadaś śaṃkara ity aṣṭamūrti(dhṛd⁴) apy anaṣṭamūrtiḥ [pārtha iva subhadrōpētaḥ sabhīmasēnaś ca kṛṣṇa iva satyabhāmōpētaḥ sabalaś ca].

surāṇām pātāsāu sa punar atipuṇyāikahṛdayō
grahas tasyā 'sthānē gurur ucitamārgē sa nirataḥ.
karas tasyā 'tyartham vahati satakōṭipraṇayitām
sa sarvasvam dātā tṛṇam iva (49) (surēṃdram) vijayatē.

[124] jīvākṛṣṭiṃ sa cakrē mṛdhabhuvi dhanuṣaḥ śatrur āsīd gatāsur

lakṣāptir mārgaṇānām abhavad aribalē (sad 6) yaśas tēna labdham

muktā tēna kṣamē 'ti tvaritam aribalāir uttamāmgāiḥ praviṣṭā

pañcatvam dvēṣi(sāinyāir gatam) avanipatir nā "pa samkhyāntaram saḥ.

[125] yatra [ca] rājani rājanīticaturē catur(aṃbudhi vēlā)mēkhalāyā bhuvō nāyakē śāsa(50)ti vasumatīṃ pitṛ(kāryēṣu) vṛṣōtsargaḥ śaśinaḥ kanyātulārōhaṇaṃ (prasavēṣu) śūlavyāghātaciṃtā

¹ So also Hall's manuscripts A, B, C, H.

2 Cf. nirupadrutam in Hall's manuscripts A, B, C, F, G, H.

6 So also Hall's manuscript A, and the commentator Jagaddhara.

³ So also Hall's manuscripts C, D. ⁴ Tel. ed. 61 and Grantha ed., dhrg.
⁸ Also in Subhāṣitāvatī 2631, reading rasikō for hṛdayō and atyantam spṛṣati for atyartham vahati.

⁷ Tel. ed. 61 and Grantha ed. omit *rājani*. ⁸ So also Hall's manuscripts A, R. ⁹ So also Hall's manuscripts D. H.

[dānacchēdaḥ karikapōlēṣu] dakṣiṇavāmakaraṇaṃ din(niścayēșu 1) śarabhēdō dadhişu [126] śṛṃkhalābaṃdhō varṇagrathanāsu utprēks(āksēpāv) [kāvya]alamkārēsu laksadānacyutis sāyakānām kvipām sarvavināśah kōśasamkōcah kamalākarēṣu (na janēṣu) jāti(vi)hīnatā (mālāsu na duskulē) sṛṃgārahāni[127]r jaratkarisu na janēsu durvarņayogah (karņikādisu) na kāminī[kānti²]su gāmdhēravicchēdo rāgēsu na pāuravanitāsu (mūrchādhigamo (51) gānēsu na prajāsu karmā)bhāvō nīcasēvakēsu na pari(dhānēsu 3) malināmbaratvam niśāsu na janēsu [128] calarāgatā gītēsu na vidagdhēsu vṛṣahānir nidhuvanavīlāsu na pāurēsu bhaṃguratvaṃ rāgavikṛtiṣu na cittēṣu anamgatā kāmadēvē na parijanē 4 mārāgamō yāuvan(ōdgamēṣu) na prakṛtiṣu dvijāghātah suratēṣu na prajāsu raśanābamdhō ratikalahēsu na dānānumati 120 su adhara(rāgatā) taruņīsu na parijanēsu (kṛmtanam) alakēsu 5 na puramdhrīsu nistrimsatvam (asisu) na (manassu) karavāļanāsō (yōdhēsu na janapadēsu) param 6 (ēvam vyavasthitam, tasya 7 ca 'bhūd ēvambhūtasya rājñō) (52) mahisī diggaja kapola mada (rēkhē) 'vā 'namditāļigaņā [130] pārvatī 'va sukumārā (camdrarēkhālamkṛtā ca vanarājir iva navamālikodbhāsitā sacitraķānanā ca apsarassamhatir iva samhatasukēśī samamjughōsā ca) sarvāmtahpurapradhānabhūtā anamgavatī nāma 8. tayōś ca madhyamōpāmtē vayasi vartamānayōh katham api dāivavaśāt tribhuvanavilōbhanīyākṛtih pulomatanayē 'vā 'namditasahasranētrā (mērugirimēkhalē 'va sujātarūpā śaranniśē 'vō 'llasattārakā satpariṣad ivā 'cchidradvijapanktibhūṣitā rākṣasakulaśrīr iva mālyavatsukēśaśōbhitā) tanayā ('bhūd) vāsavadattā nāma. atha sā rāvaņabhuja-(vana 9) ivō 'l(lasitagōtrē 10 vimdhyācala iva ma(53)danālamkṛtē pārāvāra iva samjātalāvaņyē namdanavana iva sadākalpa¹¹śō-

¹ So also Hall's manuscripts C, D, E, G, H.

² Hall's manuscripts D, F also omit kānti.

³ So also Hall's manuscripts A, B, C, D, E, G, H. 4 Trichinopoly ed. and Srirangam text, parijanēšu.

⁶ Tel. ed. 61 and Grantha ed., paramant. 5 Trichinopoly ed., kamalēsu.

⁷ So also Hall's manuscripts A, B, C, D, E, F, and the commentator Narasimha.

⁸ Grantha ed., anamgavatīnāmā.

[&]quot; So also Hall's manuscripts A, B, C, D. 10 So also Hall's manuscripts A, B, C, F.

¹¹ Tel. ed. 61 and Grantha ed., kalpaka.

bhitē pavana iva sumanoharē1) pariņāmam upayāty api (yāuvanē) pariņayaparānmukhī tasthāu. [131] (athāi) "kadā 2 [tu] vijrmbhamānasahakārakorakanikurumbanipatitamadhukaramālāmadakalajhamkāra(humkāra 3) janitapathika[janasañ 4]jvarah kōmaļamalayamārutoddhūtacūtaprasavarasāsvādakasāyakamthakalakamtha(kuhakuhārava 5)bharitasakaladinmukhah vikacakamalaşamda (ni) līyamāna [132] mattakaļahamsakulak olāhalamukharita[sakala]sarovarah parabhṛta(kharatroṭi)koṭipāṭita 6(pāṭalī)kuṭmala[vṛnta]vivaravinirgatamadhudhārāsāraśīkara[kaṇa]nikara-(samārabdha) daksiņasamīraņa (māravāraņa) vraņitapathika [jana] vadhūhrdayah madhumadamuditakāminī(mukhakamala)gamdūsaśīdhu(sēvana) puļakitavakuļah madana (raya) paravašavilās inītulākōţivikaţacaţulacaraṇāravimda(54)[manda]prahāraprahṛstakamkēļitarušatah prati(dinam) aślīlaprāya(vāihāsika)gīyamānagītaśravanotsukasidgajanaprarabdhaca[133]rcarigitakarnana(madyad)anēkapathika(janah) durjana iva satāmarasah duskula iva jātihīnah rāvaņa ivā 'pītalōhitapalāśaśata(sēvyamānah) mahāśṛmgārī'va sugamdha(vāhaḥ) surājē'va samrddhaku[134]valayah vāstavika iva [vi]vardhitasukhāśah satkavikāvya(pra)bamdha ivā ('nava)baddhatuhinah satpurusa iva dosanubamdharahitah kaivarta iva [a7]baddharājīvotpala(jālah) samrddhakāsāra[śakuni]sārtha ivā ('namdita)[135]ma(55)ruvakah śakra ivē 'mdrānī(rucirah mahādhīr) ivā 'dharīkṛtadamanakah sidga ivā 'mlānasubhagaḥ vasamtakāla ājagāma. [136] atidūrapravṛddhēna madhunā jagati kō vā na vi(kriyēta) yad ati(muktō) munir api vicakāsa. kusumaśarasya navacūta(kusumabāṇa)mūlanilīnā madhukar(āvair vilikhitā nāmākṣarapanktir) iva rējē. vṛṃtavinirgatavi(kaca8vicikilavivarē 9 kūjan) madhukarō makarakētōs tri[137]bhuvanavijaya[prayāṇa]śamkhadhvanim iva cakāra. navayāvakapamka-

² Cf. athāi "kadā tu in Hall's manuscript C.

4 Hall's manuscripts C, G, H also omit janasañ.

¹ Cf. vindhyācala iva madanādhisthitē pārāvāra iva sañjātalāvaņyē madanavana iva sadā kalpatarunābhinanditē pavana iva sumanāhāriņi in Hall's manuscripts B, C.

⁵ Cf. madakalahumkāra in Hall's manuscripts A, D, G.

⁵ Tel. ed. 61 and Grantha ed., kuhākuhāravā; Trichinopoly ed., kuhakuhārāva.

⁶ Tel. ed. 61, kharatrōtipāṭita; Grantha ed., kharatrōṭitapāṭita.

Hall's manuscripts B, C also omit ā.
 So also Hall's manuscripts C, E, H.
 Cf. vicakilavivaraguñjan in Hall's manuscript C.

pallavita(vara)nūpura(raņitaramaņīya)taruņīcaraņaprahārānurāgavaśān navakisalayacchalēna tam (ēva 1) rāgam udavahad aśōkaḥ. madhuramadhu[pari 2]pūritakāminīmukhakamalagamdūsa(samgād 3) i(56)va tadrasa(gamdham 4) ātmakusumēsu bibhrad vakulatarū rarāja. amtarāmtarā nipatitamadhukaranikara(kimmīrah) kamkēļigucchordhanirvāņamanobhavacitācakrānukārī jana(citta)dāham uvāha. vikacavi(cikila)rājir aļikulaśaba[138]lā (kalitēmdranīlā) muktāvalī 'va madhuśriyō virurucē. virahinām hṛdayamathanāya kusumaśarasya (śāṇa)cakram 5 iva nāgakēsarakusumam aśōbhata. pathikajanahṛdayamatsyam gṛhītum makarakētōh (pālāvalī 6) 'va pāṭalī(kusumam) adṛśyata. kamdarpakēlī[sampal]lampaṭalāṭīla[139]lāṭataṭa(lulitālakadhammilabhāra7kusuma)parimalasamrddhamadhurimagunah kāmakalākalāpa(nipuṇa)karṇāṭasuṃdarī (suṃdara 8) stanakalaśa (yugaļa) ghusrnadhūli(patala)parimaļāmodavāhī (raņaraņakarasitāparāmta)kāmtā-[kuntalī]kumtalōl(lasita)samkrāmtaparimaļamiļitāļimālā (madhura)jhamkāraravamukharitanabhas(sthalah) navayāuvan(ōddhata)kēraļīkapolapāļīpatrāvaļī[140]paricayacaturah catussastikalākalāpavidagdhamugdha (57) (mukharamāļavī) [nitambinī 9] nitambasurata(pari)śramaparavaś(āmdhrabimbasamvāhana(subhagah) puramdhrī 10) nīramdhrapīnapayodharabhāranidāghaja la kananikara(śiśirah) malaya(mārutō 11) vavāu. atrāmtarē vāsavadattāsakhījanāt vidita(sutā)bhiprāyaḥ śṛṃgāraśēkharas svasutāyāḥ svayamvarārtham aśēṣa(dharā)talabhājām (rājaputrāṇām) ēkatra (mēļanam) akarōt. tatō dagdhakṛṣṇ(āgarudhūpa)parimalāmōdamōhitamadhu (karamālā 12 [141] bahuļaghumaghumāyita 13rava)mukharita(digamtaram) atirabhasahāsacchat(āmōdaparimaļi-

¹ So also Hall's manuscripts B, C, D, G, H.

² Hall's manuscripts A, B, C, D, F, G, H also omit pari.

³ So also Hall's manuscripts B, C.

⁴ Cf. tatsamanagandham in Hall's manuscripts A, B, C, F, G.

⁵ Cf. takrātacakram in Hall's manuscripts A, B, and the commentator Narasimha.

⁶ Trichinopoly ed., jālāvalī.

⁷ Cf. dhammillabhara in Hall's manuscript D.

⁸ So also Hall's manuscripts A, B, D, E, F, G, H. 9 Hall's manuscripts C, E, F, H also omit nitambini.

¹¹ So also Hall's manuscripts A, B, G, H. 10 So also Hall's manuscripts C, F.

¹² So also Hall's manuscripts A, B, G.

¹⁸ So also Hall's manuscript F.

tam) anēkaparihāsa(kathā 1)lāpavidagdha(śrmgāra[142]maya2)jana(nicaya)samākulam dahyamāna(mahiṣākṣādisugamdhadravya)sāurabhākṛṣṭapurōpavanaṣaṭpadakul[asam]ākulam arjunasamaram iva namdighōṣamukharitadigamtaram (nṛpāsthānam iva sarājopahāram tāpasāśramam iva vitānodbhāsitam trivistapam iva sumanolamkıtam) mamcam aruroha (vararoha) vasavadatta. tra [ca 3] kēcit kulāmkurā iva vi(dita)nagaramamda(58)nāh [143] aparē pāmdavā iva (sadivyacaksusah 4) kṛṣṇāguruparimilitās (ca) anyē śaraddivasā iva [su 6]dūrapravrddh[asukh 6]āśāḥ itarē (prahartum) udyatā [144] iva svabalārthinah kēcid vyādinā iva śakunaśrāvakāh kēcid ākhētakā(saktā) iva rūpānusārapravrttāh kēcit jāiminimatānusāriņa iva tathāgatadhvamsinah kēcit khamjanā iva (sāmvatsarika)phaladarśinah kēcit sumērupa(59)risarā iva kārtasvaramayāḥ kēcit [145] [vikaca]kumudākarā iva bhāsvaddarśanamīlitāh kēcid dhārtarāstrā [146] iva viśvarūpāvalōkanajanitēmdrajāl(ādbhut 8) apratyayāh kēcid ātmani vāraņabuddhyā balavamtō 'pi subāhāh kēcit pāņigrahaņārthinō [147] 'py asukaram manyamānāh kēcid adharī(kṛtā) (60) api sthirāh kēcit pāmduputrā ivā 'kṣahṛdayājñānahṛtakṣamāḥ kēcit bṛhatkathānu(sārina iva) guṇāḍhyāḥ kēcit tiryaggataya (iva) sugaṃdhavāhāḥ [148] kēcit kāuravasāinikā iva droņa(śāstra)sūcakāḥ kēcit (kāiravā)karā ivā 'sodhasūrabhāsah (kṣaṇam ēvaṃ) sthitāh rājaputrāh. (sā ca kṣaṇēnāi "tān) ēkāikaśas sam(ā)[149]lōkya viraktahṛdayā (satī) tasmāt (karnīrathād 10) avatatāra. atha tasyām ēva rātrāu [svapnē] vālinam ivā 'mgadopaśobhitam kuhū(mukham 11) iva hārikaṃṭhaṃ kanakamṛgam iva rāmākarṣaṇanipuṇaṃ jaya[150]ṃtam iva vacanāmṛtānamditavṛddhaśravasam kṛ(61)ṣṇam iva kam-

² So also Hall's manuscripts A, B, C, D, F, H.

Hall's manuscripts C, D, F also omit su.
 Hall's manuscripts A, B, H also omit sukha.

¹ So also Hall's manuscripts A, B, C, D, F, H.

³ Tel. ed. 61, Grantha ed., and Trichinopoly ed., atra; Hall's manuscripts D, E, F, G, H also omit ca.

¹ Cf. divyacakşuşah in Hall's manuscripts A, B, H.

⁷ Hall's manuscripts A, B, C, D, E, F, H also omit vikaca.

⁸ So also Hall's manuscripts A, B, C, F, G, H.

⁹ So also Hall's manuscripts A, B, C, H, and the commentator Jagaddhara.

¹⁰ So also Hall's manuscripts C, F, H.

¹¹ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator jugaddhara.

saharṣam na kurvamtam mahāmēgham iva vilasatkarakam (samudram iva mahāsatvatējōyuktam mālinyā kabarikayā tumgabhadrayā nāsikayā śōṇēnā 'dharēṇa narmadayā vācā gōdayā bhujayā svarvāhinyā kīrtyā ca puņyasarinmayam iva) ādikamdam (śrmgāra 1) pādapasya [ā 2] rōhaṇagirim (sakalaguṇaratna 3samūhasya 4) prabhava(śāilam) sumdara(kamdarpa)kathānadīnām surabhimāsam vāidagdhyasahakārasya ādarśatalam (sāumdaryasya prathamamūlam) [151] vidyālatānām svayamvarapatim (sarasvatyāh⁵) spardhā(graham kīrtilaksmyōh⁵ mūla)gṛham śīlasampadām kōśa(grham) mahāsāumdarya(dhanasya) tribhuvana-(ramanīyā)kṛtim (kamcid) yuvānam dadarśa., sa [ca] cintāmanināmnō rājñas tanayah kamdarpakētur (iti) svapna ēva (tan)nāmādikam (aśrnōt). anamtaram ahō prajāpatē rūpa(62)nirmānakāuśalam [idam] manyē svasyāi "va [152] nāipuņyasyāi ("katra) darśanōtsukamanasā (vēdhasā) jagattrayasama(vāya)rūpaparamānūn ādāya viracitō 'yam (iti) anyathā katham ivā 'sya kāmtiviśēsa īdrśō bhavati. vrthāi 'va damayamtī naļasya krtē [153] (vanē) [vāsa]vāiśasam [av]āpa. mudhāi 'vē 'mdumatī mahisy apy ajānurāgiņī babhūva. (vi)phalam ēva dusyamtasya krtē (durvāsasas sāpam anubabhūva sakumtaļā). nirarthakam (ēva 6) madanamamjarī 7 naravāhanadattam cakamē. [154] niskāraņam ēva (mērugirinitambē ūrugarimasnirjita)rambhā rambhā naļakūbaram acīkamata 9. (vyartham) ēva dhūmōrṇā (svayam)svayamvarārtham (āgatēsu dēvagaņēsu) [155] dharmarājam (ācakāmksē10. rddhis tu nisprayojanam ēva gamdharvayaksēsu kubēram āsasāda. ahētukam ēva pulomatanayā dēvēmdrāsaktacittā babhūva). iti bahuvidham (cimtayitvā) viraha(63)murmur(āgni)madhyam adhirūdhe 'va (madanadāvā)gnišikhākabaļitē 'va (va-

¹ So also Hall's manuscripts A, B, C, D, F, G, H.

² Hall's manuscripts A, B, C, D, F, H also omit ā.

So also Hall's manuscripts A, B, C, D, F, G, H.

⁴ So also Hall's manuscript D.

⁵ So also Hall's manuscripts A, B, C, D, E, F, G, H.

⁷ Trichipopoly ed., madanamañjukā. 6 So also Hall's manuscript D.

⁸ So also Hall's manuscripts C, D, G, H.

^{9.} Tel. ed. 61, Grantha ed., and Hall's manuscript E have acakamata.

¹⁰ Srirangam text, Trichinopoly ed., Hall's manuscripts A, E, F, G, H, and the commentator Jagaddhara have ācakānkṣa.

samta)kālāgni(śikhāgrhītē 'va dakṣiṇamāruta)rudrapāvakagrastē 'va (unmāda)pātāļa(gṛhaṃ) pravistē 'va śūnyakaraṇagrāmē ('va 1 vartamānā) hṛdayē (vi)likhitam iva utkīrņam iva pratyuptam iva kīlitam iva nigaļitam iva vajra(sāra)ghatitam iva asthipamjarapravistam iva (majjārasaśabaļitam iva marmāmtarasthitam) iva prāņaparītam iva amtarātmāna[156]m adhisthitam iva rudhir(āśayē2) dravībhūtam iva palalasamvibhaktam iva kamdarpakētum manyamānā unmattē 'vā ('mdhē 'va) badhirē 'va mūkē 'va śūnyē 'va nirast(ēmdriya) grāmē 'va mūrchāgrhītē 'va grahagrastē 'va yāuvanasāgara(taraļa)taramgaparamparā(parītē) 'va rāgarajjubhih (parivāritē3) 'va kamdarpakusumabānāih kīlitē'va śṛmgārabhāvanāviṣa(rasa4)(64)ghūrņitē 'va rūpaparibhāvanāśalya(kīlitē) 'va malayānilāpahṛtajīvitē 'va (bhavaṃtī sā⁵ hā priyē) sakhy anamgalēkhē vitara hṛdayē mē pāṇipadmam dussahō 'yam virahasamtāpah mugdhē madana[157]mamjari simcā ('mgāni) camdana(vāriņā) saraļē vasamtasēnē samvrņu kēśapāśam taraļē taramgavati vikirā ('mgēsu kāitaka)dhūļim vāmē madanamālini vījaya śāi(vālakalāpēna) capalē citra(rēkhē vicitrapatē vilikha) citta(coram) janam (bhāmini) vilāsavati (viksipā 7 'vayavēsu) muktācūrņanikaram rāgiņi rāgalēkhē sthagaya nalinīdala(nicayēna) payodharabhāram (su8)kāmtē kāmtimati (mamdam) mamdam 9 apanaya bāspabimdūn (yūthikē yūthikālamkṛtē samcāraya kadaļīdaļatāļavrmtēnā "rdravātān) [158] ēhi bhagavati nidrē anugrhāņa mām dhig imdriyāir aparāih kim iti locanamayāny ēva (na kṛtāny aṃgāni) vidhinā bhagavan kusumāyudha (tavā 10) 'yam amjalir [tē] anu(vaśō) bhava bhāvavati (mā)dṛśē janē [159] malayānila surata(mahōtsava 11)dīkṣāgurō vaha yath(ēṣṭam) apagatā mama prāņā iti bahuvidham bhāṣamāṇā (vāsavadattā) sa-

¹ So also Hall's manuscripts B, E, F, H.

² Cf. rudhirāšayadravī in Hall's manuscripts C, H.

³ So also Hall's manuscript F.

⁴ Cf. śrngārarasabhāvana in Hall's manuscripts D, G, H.

Tel. ed. 61, Grantha ed., and Srirangam text omit sa.

Trichinopoly ed. and Srirangam text, citrapatē.
 So also Hall's manuscripts A, B, C, F, H.

⁸ So also Hall's manuscripts A, B, C, D, F, H.

[°] Cf. mandamanda in Hall's manuscripts A, C, D, F, G, H

¹⁰ Cf. anjalis tavā 'nucarō in Hall's manuscripts C, D

¹¹ So also Hall's manuscript D.

khījanēna samam mumūrca. (sapadi) parijana(prayatnāt grhītajīvā) [satī1] kṣaṇam atiśiśiraghanasāraras(ākul)animnagā[kula]pulinē kṣaṇam atituhinamalayajarasasaritparisarē kṣaṇam (atilõhitakanakāravimdakadamba) parivāritasaras (ta (65) tīcamdana)-[160]viţapicchāyāsu kṣaṇam anilol(lasita)daļēsu kadaļīkānanēsu ksanam kusuma(pravāļa) sayyāsu ksanam naļinīdaļa(prastarēsu kṣaṇam tuṣārasamghātaśiśiritaśilātalēṣu parijanēna 2 nīyamānā) praļayakāloditadvādaśaravikiraņakalāpatīvravirah (ānaladahyamānā) atikṛśa(prāṇām) iva tanum bibhratī (sā 'balā) mamda-(mamdam) āmdōlita[161]dugdhasimdhutaralataramgacchaṭādhavalahāsacchuritādharapallavam tanmukhāravimdam dvijakulam iva śrutipranayitadīksanayugaļam sahajasurabhimukhaparimaļ(āmodam 3) aghrātukāmē 'va [su]dūravinirgatā (tan)nāsāvamśakaļamkamuktēmdukalā(kalāpakōmaļapiyyūsa 4) phēna-[paṭala]pāmdurā 5 (tad)dvijapanktih [tad a]dṛṣṭacaram anamgam (atiśāyi tadrūpam) dhanyāni tāni sthānāni tē [ca] janapadāh (punyāh tāni) nāmāksarāņi [ca 8] [162] sukrtabhāmji yāny amunā pariskrtānī 'ti muhur muhur [pari]bhāvayamtī [dikṣu vidikṣu] (vi)likhitam iva nabhasi [utkīrnam iva vi]locanē pratibimbitam iva citra-(paṭē 9) purōdarśitam iva10 (tam) itas tatō vilōkayamtī vyatiṣṭhata. atha tasyās (tamālikā nāma śārikā) tat(priya)sakhībhis (samam samā 11)lōcya kamdarpakētu(bhāvam) ā[163]kalayitum (prēsitā). (sā 'pi) mayā [ēva] sārdham (āgatā) 'trāi "va tarōr adhastāt tisthatī 'ty uktvā virarāma. atha (tac chrutvā 12 kamdarpakētus) saharṣam (sam)utthāya tamālikām (ā(66)hūya) viditavṛttāmtām akarōt. sā (tasmāi) kṛtapraṇāmā [makarandāya] patrikām upānayat. atha (makaramdas) tām (ādāya) svayam ēvā 'vācayat.

² So also Hall's manuscript D. 1 Hall's manuscripts C, D, H also omit satī.

³ So also Hall's manuscripts A, B, D, E, F, G, h.

⁴ So also Hall's manuscripts A, B, C, E, G, H.

⁵ Tel. ed. 61 and Grantha ed., pāmdarā. 6 Srirangam text and Trichinopoly ed., adrstacaram anaingātišāyi.

⁷ Srirangam text and Trichinopoly ed., tāni dhanyāni sthānāni.

⁸ Hall's manuscripts E, G also omit ca.

¹⁰ Trichinopoly ed., pratibimbitam iva locane puredartitam iva citrapațe. 9 So also Hall's manuscript D.

¹¹ So also Hall's manuscripts A, B, D.

¹² So also Hall's manuscript D.

[164] pratyakṣadṛṣṭabhāvā 'py asthirahṛdayā hi kāminī bhavati svapnānubhūtabhāvā dṛḍhayati na pratyayam yuvatiḥ.

tac chrutvā kamdarpakētur amṛtārṇava(ni)magna(m) iva sarvānamdanam uparivartamana(m iva "tmanam manyamano1 mamdamamdam2) utthāya prasāritabāhuyugaļas tamālikām ā(lilimgē). [atha] tayāi "va (ca) sārdham kim karōti kim vadati katham āsta ityādi sakalam vāsavadattāvrttāntam (sa) prechan [tatra tām niśām] (tam) divasam [api] (tatrāi "vā) 'tivāhya (tasmāt pradēśāt tayā sahō 3 'ccacāla sasuhṛt kaṃdarpakētuḥ). [165] atrāṃtarē bhagavān api marīcimālī [tam] vrttāmtam (imam) kathayitum (iva) madhyama4lōkam avatatāra. atha vāsaratāmracūdacūdācakrākārah cakravāka(hṛdaya 6)samkrāmitasamtāpatayē 'va mamdimānam udvahann (astagiri)mamdārastabakasumdarah simdūra-(rājiramjita 6)surarājakumbhikumbhavibhramam bibhrāņah tāmdavacamdavēgocchalitadhūrjaţijaţājūţa (makuţavikaţabaddha 7)amdhura[vi[166]kaṭa]vāsukibhōgamanitāṭamkasanābhimanḍasamdhyā(sīmamtinī.8)sa(67)rasayāvaka(patra9)cāruḥ vāruņīavilāsinī[aruņa10]maņikumdalakāntih kālakaravāļa(samchinvāsaramahisaskamdhacakrākāraḥ [167] (madhura)madhu(pūmam kapālam) iva (gagana)kapālinah amlānakusumastabaka iva nabhaśśriyah (puspastabaka iva) gaganāśōka(tarōh) [iva] kanaka[maya 11]darpaņa iva pratīcīvilāsinyāḥ (bhadra iva vāruņīsamgatah sarāgas ca durvidagdha iva parityaktavasuh savisādas ca śakya iva raktamśukadharah sūrir iva samjñopētah) bhagavān dinamaņir (aparākūpāra)payasi taraļataramgavēgōcchalitavidru-

So also Hall's manuscript F.

Cf. parivartamānam ātmānam manyamāno in Hall's manuscript D.

<sup>So also Hall's manuscripts A, B.
So also Hall's manuscript D.</sup>

¹ Trichinopoly ed. and Srirangam text, madhyamam,

⁶ Cf. sindūraranjita in Hall's manuscripts A, B.

⁷ Cf. jūtamukutakotibandha in Hall's manuscript D.

⁸ Cf. sāirandhrī in Hall's manuscript F, and the variant reading purandhrī recorded by Sivarāma.

⁹ Cf. patacāru in Hall's manuscripts B, C, H, and the commentator Jagaddhara; also pattacāru in manuscript D, and the commentator Narasimha.

¹⁰ Hall's manuscripts B, C, D, H also omit aruna.

¹¹ Hall's manuscripts A, B, C, D, F, H also omit maya.

mavițapākrtir mamajja. (tatah 1) kramēņa [ca] [168] rajo[vi2]luthitotthitakulayarthi [paraspara]kalahavikalakalavimkakulakalakalavācālasikharēsu sikharisu vasati(sā 3)kāmksēsu dhvāmksēsu anavaratadahyamānakāl(āgaru)dhūpaparimaļodgārēsu vāsāgāradūrvāmcitataţinītaţanivisţa(gōsthī4)vidagdhajanaprastūyamāna [kāvya 5] kathāśravaņōtsukaśiśujanakalakala(ravōtkupitasamıddhēsu) vıddhēsu ālolikātaraļarasanābhih kathita(bahu)kathābhir jaratībhir a(68)tilaghu[169]kara(tāḍana6)janita (sukhābhir 7 anugatē 8) śiśayiṣamāṇē śiśujanē viracitakamdarpamudrāsu ksudrāsu kāmukajanānubadhyamānadāsījanavividhāślīla-(vacaś)śrutivirasī(kṛtāsu 9 kāminīṣu) samdhyāvamdanōpavistēsu śistēsu rōmamthamamtharakuramga(kutumbā)dhyāsyamānamradisthagosthīnaprsthāsv aranyasthalīsu nidrā(vidrāņa)droņa(kāka)kula(kalila 10)kulāyēsu (grāmatarunicayēsu) [170] kāpēyavikalakapikula(kalilēsv) āśrama(drumēsu kalakalavikalabakakulēsv ārāmataruşu) nirjigamişati jarattarukōtarakutīrakutumbini kāuśikakulē timiratarjananirgatāsu dahanapravistadinakara(śākhāsy 11) iva [pra 12]sphurantīsu dīpa(śikhāsu 13) mukharitadhanusi varsati śaranikaram [anavaratam] aśēṣa(sāmsār[171]ika)śēmuṣīmuṣi makaradhvajē surat(ākalpārambha 14) śōbhini śambhaļībhāsitabhāji bhajati bhūṣām bhujiṣyājanē sāiramdhrībadhyamānaraśan(ākalpa)jalpāka(jaghanāsu 15) janīsu viśrāmtakathā(69) nubamdha[172]tayā pravartamāna(kathaka 16) janagrhagamanatvarēsu catvarēsu samā-(sādita)kukkutēsu (kirātajana)niskutēsu krtayastisamārohaņēsu

- ¹ So also Hall's manuscript D, and the commentator Narasimha.
- ² Hall's manuscript C also omits vi.
- 3 So also Hall's manuscripts A, B, C, D, E, F, G, H.
- 4 Cf. nibaddhagosthikavidagdha in Hall's manuscripts A, B, C, D, E, F, G, H.
- ⁵ Hall's manuscript D also omits kāvya.
- ⁶ So also Hall's manuscripts A, B, C, D, F, G, H.
- 7 So also Hall's manuscripts B, C, F.
- 8 So also Hall's manuscripts A, B, C, E, F, G, H.
- 9 Cf. krtesu in Hall's manuscript D.
- ¹⁰ So also Hall's manuscripts C, D, H, and the commentator Jagaddhara.
- 11 So also Hall's manuscripts A, B, C, D.
- 12 Hall's manuscripts A, B, C, D, G, H also omit pra. 14 So also Hall's manuscripts A, B, C, D, F, H.
- 13 So also Hall's manuscript A. 15 So also Hall's manuscripts A, B, C, D, F, G, H.
- 16 So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagad-

dhara.

barhiņēsu vihitasamdhyāsamayavyavasthēsu grhasthēsu (svapati) samkocodamcad (ucca1) kēsarakotisamkatakuśēśay (odara) kotarakuţīra(kuţila)śāyini şaţcaraṇacakrē ['tha] anēnāi ("va pathā) bhagavatā (bhāsvatā) [samā]gamtavyam iti (sarvatah) pattamayāir vasanāir [iva] maņikuttimāļir iva viracitā varuņēna (ravēḥ) [173] kāla(karavāļa)krttasya divasamahisasya rudhiradhārē 'va vidrumalatē 'va (caramā)rņavasya raktakamalinī 'va gagana(taṭākasya) kāmcana(kētur²) iva kamdarpa(rathasya) mamjisthārāgāruņapatākē 'va gaganaharmya(sthalasya) laksmīr iva svayamvara[pari 3]grhītapītāmbarā bhiksukī 'va tārānu(rāga)raktāmbaradhāriņī (vārayōsid iva pallavānuraktā kāminī 'va kālēyātāmrapayō(70)dharā babhur iva kapilatārakā 4) bhagavatī samdhyā samadrsyata. (tatah) kṣaṇēna [ca] kṣaṇad(ānu)rāga[racanā]caturāsu (vēśyāsv iva samdhyāśiṣyāsv iva sphuramtīṣu dīpalēkhāsu) [174] tulādhāraśūnyāyām panya(vīdhikāyām) iva divi [ghana]ghatamānadalapuţāsu puţakinīsu 5 timiraprati(hatēsv ivē 'tas tataḥ) paribhramatsu kamalasarasi madhukara(nikarēsu) vikalakurarīrutacchalēna [175] ravivirahavidhurāsu vilapamtīsv iva sarōjinīsu (pratiphalitasamdhyārāgarajyamānasalilasthitāsu pativināśahrtpīdayā dahanapravistāsv iva kamalinīsu) gaņaka iva naksatrasūcakē pradōṣē harakaṃtha[kāṇḍa]kāļimasanābhi dāityabala[176]m pra(katita) tārakam bhāratasamaram iva vardhamānolūkakalakalam dṛṣṭadyumnavīryam iva kumṭhitadrōṇapra(bhavam) namdana[vana 7]m iva samcaratkāusikam kṛṣṇavartma(jvalanam) iva (ni)khilakāsthāpahārakam sagarbham iva [177] ghanatarapāṣāṇa(karkaśāsu) giritaṭīṣu sacakṣur iva supta(prabuddha)siṃhanayana(cchavi)cchatākapilēsu sānusu sajīvam iva tamomanibhih samvardhitam ivā 'gnihōtradhūma(rēkhābhiḥ) māmsaļitam iva kāminīkēśa[pāśa]samskāra[aguru](dhūpa)paṭalāiḥ u(71)ddīpitam

¹ So also Hall's manuscripts C, D, F.

² So also Hall's manuscript D.

³ Hall's manuscripts A, B, D, H also omit pari; Tel. ed. 61, Grantha ed., and Hall's manuscripts C, F have svayamgrhīta.

⁴ So also Hall's manuscript D, except kālēyaka for kālēya, and omitting kā-minī va.

Tel. ed. 61 and Grantha ed., puţikinīşu.
 Cf. prakaţa in Hall's manuscripts D, F.

⁷ Hall's manuscripts B, F, H also omit vana.

iva ghanațara(nīla)madhukara[178](pațalāih mēcakitam iva 1) pēcakikapõla(galita)dānadhārāśīkarāih pumjīkṛtam iva vitatatamāla-(kānana²cchaṭā)cchāyāsu (ni)līgamānam iva kajjala(rasa ³)śyāmabhogibhogēsu prāvaraņam iva rajanīpāmsulāyāh palitāusadham iva vrddhavāra(yōṣitām) apatyam iva rajanyāḥ suhṛd iva [179] kalikālasya mitram iva durjana(hṛdayānām 4) bāuddha(siddhāmtam 6) iva pratyaksadravyam apahnuvanam [timiram vyajrmbhata] muditam iva [ati6]mattamātamga(gamdhasthalē) phalitam ivā 'tisāmdra (bahula) cchada (vitata 7) tamāla (kānana 8 sphutapātav otkataviśamkatānēkavitapivitapōtkata9sphutakusumaputapihita10padasatpadāvalīsu11 pari)sphuritam iva [atikānta]kāmtā[jana]ghanatarakēśa pāśa 12]samhatāu (unmīlitam) ivē 'mdranīla maņi]raśmibhih ati[180]śayamāmsalitam ivā 'vaṭa(taṭēṣu) sāṭōpam ivā 13 [sphuṭapāṭavōtkaṭaprakaṭaviśankaṭakuṭajavitapōtkatavinatitasatpadālisu] ('ti)ghanataraghoraghasmaravisadharabhoga(bhasuramada)bharamatta 14 damtidamta [181] dyutitarjana (jarjharitatamam divākarodayārambhanam) iva samkucat(kuvalavam asatām mahattvam iva tiraskrtasakalāmtaram nimīlannīlotpalavyājaracitāmjaliputēna namad ivā "gatām) tamīm (timiram arājata. atha) kṣaṇēn(āi "va) saṃdhyātāṃḍava(ḍaṃbarō)cchalitamahānaṭa(72)jaṭājūṭakūṭakuṭila (skhalana) vivartitajahnukanyāvāridhārābimdava iva (pra)kīrņāḥ dur(bharadharaṇī)bhāra[bhara]bhugnabhīmadin-[matta15]mātamga(gamda)mamdala(vi)mukta[182]sīkaracchaṭā iva (tatāḥ 16) atidavīyonabha(sthala17)bhramaṇakhinna(ravituramgamā-

1 So also Hall's manuscripts A, D, F.

- ² So also Hall's manuscripts B, C, D, E, F, G, H.
- 3 So also Hall's manuscripts A, B, C, D, F.

4 So also Hall's manuscripts C, D, F.

5 So also Hall's manuscripts A, B, C, D, E, G, H.

' 6 Hall's manuscripts A, B, C also omit ati.

7 So also Hall's manuscripts A, B, C, F, G, H.

8 Trichinopoly ed. kānanē sātopam iva.

⁹ Cf. sankatānēkavitapotkatavitapi in Hall's manuscript 1).

10 Trichinopoly ed., nihita.

11 Hall's manuscripts C, D, G, H, and the commentators Jagaddhara and Narasimha also have āvalīsu.

12 Hall's manuscripts D, E, H also omit pasa.

14 Trichinopoly ed., bhāsuram matta. 13 Trichinopoly ed. omits sātēpam iva.

15 Hall's manuscripts A, B, C, D, F, G, H also omit matta.

17 So also Hall's manuscripts C, D, G, H. 16 So also Hall's manuscript D.

syavivarāmta)phēnastabakā iva (viśīrņāh 1) gaganamahāsarah kumuda(samdōha)samdēha(dāylnah) viśvam gaņayatō [vi]dhātuś śaśikathinikhamdena tamomasiśyame ajina iva (viyati²) samsarasyātiśūnyatvāt śūnyabimdava iva vi(likhitāḥ) jagattrayavi(jigīsā)vinirgatasya makarakētōh rati[183]kara[tala]vikīrņā (iva lājāmjalayah 3 guļikā)straguļikā iva (viksiptāh) puspa(dhanusah) vivadamburāśiphēnastabakā iva (vitatāh) rativiracitā gagan(āmkaņē) ātarpaņapañcāmguļaya iva vikīrņāh vyōma(tala)laksmīhāramuktānikarā iva (vicchinnāh harakopānaladagdhakāma 4)citācakrād vātyā(vēśaviprakīrņāh) kāmakīkasa[184]khamdā iva timirodgama [dhuma] dhumalasamdhyanalaparitaptagagana (mahanasa)sthālī[kaṭāha]bharjyamāna(sphutita)lāj(ānukārās tārā) vyarājamta. tābhiś (śvitrī) 'va viyad aśōbhata. (dīrghatar)ōcchvāsaracanākulam (sam)ślēsavaktra(cakra)ghatanāpatu sat(kāvya)viracanam iva ca(73)kravākamithunam atī[185]vā 'khidyata. kamalinī [vana] samcaranalagnamakaramdabimdusandohalubdhamugdhamukharamadhukaramālāśabalagātram kālapāśēnē 'va (mūrtimad)rāmasāpēnē ('vā) "kṛṣyamāṇam cakravākamithunam vijaghațē. ravivirahavidhurāyāh [186] kamalinyā hṛdayam iva dvidhā papāṭa cakravākamithunam. āgamiṣyatō himakaradayitasya pārśvē samcaramtī kumudinyāh bhramaramālā dūtī 'vā 'laksyata. tārakā(nayanajalabimdu)vyājād astamgatasya divākara(dayitasya) śōkād iva [sthūlāśrubindubhih8] kakubhō vyarudan. nijadayitasya virahād abhinavakimjalkarājivyājēna (śōkānala)murmurō [iva] (naļina)kōśahrdayē jajvāla. (tatō) raviraśmi(davāgni⁹bhasmīkṛta)[187]nabhōvanamaṣīrāśir iva śrutivacanam iva (ksapita10)digambaradarśanam (kṛṣṇam api tiraskṛtaviśvarūpabhā-

1 Cf. fīrṇā in Hall's manuscript B.

⁵ Trichinopoly ed., cakrāc candrād.

So also Hall's manuscripts A, B, C, D, F, G, H.
 Cf. vikīrnā lājāñjalaya in Hall's manuscript D.

So also Hall's manuscripts C, D.

⁶ Cf. sphutitalājabījānukārā in Hall's manuscripts B, C, F, H, and the commentator Jagaddhara.

⁷ So also Hall's manuscript D, and the commentators Jagaddhara and Narasimha.

⁸ Hall's manuscripts D, E, H also omit sthūlāsrubindubhih.

⁹ So also Hall's manuscripts B, C, G.

¹⁰ Cf. kṣata in Hall's manuscripts A, F, H.

valviśēṣam) sadyō drāvita(rājatapaṭadravapravāha) iva śārvaram amdhakāram [vy]ajṛmbhata. (atha) kṣaṇēna [ca] kṣaṇadārāja(ka-'nyākamtuka iva) kamdarpakanakadarpaņa² (iva) udayagiribālamamdārapuspastabaka (iva) prācī(mahiļā(74)lalāmalalāta³taṭaghaṭitabamdhūkakusumatilaka)[188]cakrākāraḥ kanakakumdalam iva nabhaśśriyah (dig)vadhūprasādhikāhastasrastālaktaka(piṃḍa4) iva gaganasāudha(talaśātakumbha)kumbha iva prasthāna(mamgala)kalaśa iva (makarakētōs tribhuvanavijayāisinah) [kandarpakārtasvaratūnamukhakāntitaskarah prācyaśāilaśikharāgraprarūdhajapākusumacchavih svacchakunkumapindapūrņa[189]pātram niśāvilāsinyāh] kumkumārun[āik]astanakalaśa ivā "khamdalāśāmganāyāḥ (garuḍa) iva hariṇādhiṣṭhitaḥ rāma iva lakṣmaṇānvitah (vānarēmdra ivā 'nuraktatāraḥ vṛṣabha iva rōhiṇīpriyaḥ) surājē 'va raktamamdalah (mṛdukarasahitas ca jāmbavān iva rksaparivṛtaḥ) rajanīpatir udayam āsasāda. [tataḥ] kāminīhṛdayasamkrāmita iva (cakrā)mganā(nayanayugaļa)pīta[190] iva raktakumudakōś(ā)līdha iva kṣīṇatām (gataḥ) kṣaṇadā(karagatō) rāgah. mtaram śarvarīvrajāmganāviskrta(nūtana)navanītasvastika (mrgacchāyā)mudrita[mukurab] ivā ("darśah) śvētātapatram iva makarakētōh damta(pāļī)cakram iva viyanmahā(khadgasya) śvētacāmaram iva madana[191]mahārājasya (bāla)puļinam iva niśāyamunāyāh sphāţikalimgam iva gaganamahātāpasasya amdam iva kāloragasya kambur iva nabhomahārņa(75)vasya cāityam iva [madanāridagdhasya makarakētōś citācakram iva] (kāl)āmgāraśabalam (bhavanëtragnidagdhasya) samkalpajanmanah (pumdarikam iva gaganagāmigamgāyāh phēnasamcaya iva gaganamahāmavasya) pāradapimdam iva (gagana)dhātuvādinah rājatakalaśa iva dūrvāpravāļašabaļō (manōbhavābhisēkasya6 śvētacakram iva) ka[192]mdarpa(rathasya cūḍāmaņir ivō 'dayagirināgarājasya śvētapārāvata ivā 'mbaramahāprāsādasya gaganasariddhāutakumbhasthalam ivāi "rāvatasya) bhagnasmgapurāna(gōmumdam) khamda

² Trichinopoly ed., darfanam. 1 So also Hall's manuscripts D, F.

³ Cf. prācīmahilālalāļa in Hall's manuscript D.

⁴ So also Hall's manuscript D.

³ Hall's manuscripts A, B, C, D, E, F, H, and the commentator Jagaddhara also omit mukura. 6 So also Hall's manuscript D.

iva (tārā)śvētagōdhūmaśālinō nabhahkṣētrasya malayajapimda-(pāmdu)rājata(tālavṛṃtam) iva siddhāmganāhastasrastam (kṣīṇarāgō bhagavān udu)patir ujjagāma. [193] yas ca pumdarīkam (lōka)locanamadhukarāṇām śayanīyasāikatam [iva1] citta(rāja2)hamsānām sphāṭikavyajanam virahavahnīnām śvētaśāṇacakram [194] manmathasāyakānām. atrāmtarē 'bhisārikāsārtha(prēsitānām3) [195] priyatamān4 prati dūtīnām dvyarthās [sērṣyāḥ] saprapamcā vi(hāra)[196]bhamgurās (sam)vādā babhūvuh. tathāhi a(76)vastrīkṛtam ātmānam [197] nā "kalayasi tattvatah kāmta. prastara iva krūro 'si na cā "karṣaka[198]cumbakadrāvakēṣv ēko 'si bhrāmakō 'si param kitava. dharmārthānya [199] prayuktah kṣēpaṇika iva mudhā vāhitataravāris tvam asi. sakhēdam iva (tām) manasā cimtayasi dur(labhām) [janam]. (77) satvasāra(cittō) yō ripu-[200]mamdalāgratō nirvrtim upētya tisthati. sa khalu vīrah prati[201]pakṣasya yas samprahāratah kumjarān nayati. dhṛtōrukaravāļasamca[202]yō 'pi paramakāmda ēva sampatan mahāpadam vigrahē (78) ņa labhatē. [203] rājasēna (rājasē narahitō) rahitō dhru-(asta)viśāradā [vi]śāradābhraviśadā viśadātmanīna(mahimāna)mahimānarakṣaṇakṣamā kṣamā[204]tilaka dhīratādhīratā manasi (bhūtā) 'bhūtatābhūtatā (ca) vacasi. sā 'ha sēna [205] sā 'hasēna kamalā (kamalālayā yayā) 'jitā sā tvadarpaņā darpaņākāravimalāśayā śayābja[vi5]nirjitakisala(79)yā salayā[206]mguļir (iva) vibhramēņa vibhramēņa [prati]gavāksaśalākāvivaram (prati)vilokayamtī [207] [vi](lokayamtritavināśā vinā śāpam anubhavati) duḥkhāni. jīvanāyaka jīvanāya (kam iva) nā ("śrayati6) subhagam. anyā[208]stā 'vadā 'satām (aham ēva) dāsatām puratō bhajāmi māitryatō māitry atō [209] 'stu. amjasā ratas sāratah kim api kamdarpakam darpakam na (cēt) tanōṣi viśēṣatō (viśēṣataḥ sthiram⁷) ēva maraņam. śathadhiyām śōdhana ya(80)śōdhana [210] prēmahāryā mahāryā (samā sō8) 'tkaṭākṣāiḥ kaṭākṣāir āvi-

² So also Hall's manuscripts C, F, G.

4 Tel. ed. 61 and Grantha ed., priyatamā.

6 So also Hall's manuscripts C, G.

¹ Hall's manuscripts A, B, C, D, E, F also omit iva.

³ So also Hall's manuscripts A, B, C, F, G, H.

⁶ Hall's manuscripts A, B, C, D, F also omit vi.

⁷ Tel. ed. 61 and Grantha ed., visēsatasthiram.
8 Cf. samāsamē in Hall's manuscripts C, D, F, H.

rbhūtadāsyā 'stadāsyāḥ parijanāḥ. kamalākṛtinārīṇām kamalākṛti nā 'rīṇām [211] bhavatā mukham ca malinitam. viśvasya viśvasya vyava(sthām) samāsādyāsamāsā ('dyā) 'nēka(kālam1) samgīta(rasika)tanusē tanusēkam (anamgasya) puspēsupuspēsu rujā tarasā jātarasā mamdāksamam(81)dā ksaņam (api) [212] bhramamtī muhyati. kā madhurā 'dharēṇa kāmadhurādharēṇa (yuktā) rajō(rāja)višēsakēņa višēsakēņa mukhēmdunā tava hṛdi lagnā [213] (mṛdimā)karēṇa karēṇa svēdabimdupayōdharēṇa payōdharēņa vaksahphalakāmcanēna jitā 'nāvilakāmcanēna. kāmadāruņa (82) madāruņanētrā smaramayam (rasamayamtam bhavamtam) adayam madayamti param akam itaram [214] param akamitaram vāmchati hāriņā hā 'riņā stanakumbhēna hāriņā 'kṣirucihāriņā caksusā [hāriņā] (ca2). anamtaram dugdhārņava(nimagnam) iva (sphātika)grhapravistam iva śvētadvīpa(nivistam) [215] iva jagad āmumudē. (tataḥ) kramēņa ca³ vighaṭamānadaļapuṭakumudakānanakōśamakaramdabimdusamdōha (sāmdranisyamdās vāda mada)mudita[mugdha]madhukarakulakala(rava)mukharitadig(amtarē⁵) camdrikāpānabharālasacakōrakāminībhir abhinamdit(āgamē) suratabhara[pariśrama6]khinnapuli[216]mdarājasumdarīsvēdajalakanikā(83)pahāriņi pra(vāti7) sāyamtanē tanīyasi niśāniśvāsanibhē nabhasvati kamdarpakētus tamālikāmakaramdasahāyō vāsavadattā[janaka]nagaram ayāsīt. atha (sa praviśya) kaṭakāika(dēśē vinihitam) [abhramlihaśikharēna sudhādhavalēnāi "kāntaranivistakanakamuktāmarakatapadmarāgaśakalēna vāsavadattā[217]darśanārtham avasthitadēvatāgaņēnē 'va śālavalayēna parigatam] (anilõllasita)nabhastaru(kusuma8)mamjarībhir iva tarjayamtībhir iva gagana(pura⁹)śriyam patākābhir upaśōbhamānam kanakaśilāpatt(āṃkaṇa)prasṛtābhiḥ karpūrakuṃkumacaṃdanāilālavaṃga[ga-[vāhinībhir ajñāta](taṭanikaṭandhōdaka]parimalavāhinībhih

¹ So also Hall's manuscript D, and the commentator Narasimna.

² So also Hall's manuscripts A, B.

Trichinopoly ed. omits ca.
 So also Hall's manuscript C.

⁵ So also Hall's manuscripts A, B, C, E, F, G.

⁶ Hall's manuscripts A, B, C, D, F, H also omit paritrama.

⁷ So also Hall's manuscripts A, B, C, D, F, G.

³ So also Hall's manuscripts B, C.

⁹ So also Hall's manuscripts A, B, C, D, F, G.

sphațikaśilā¹)sukhanişannanidrāya[218]mān(ōjjāta)prāsāda(śvēta²)pārāvatābhiḥ prabhraśyattaṭa[nikaṭa]viṭapi(suma)stabakitasalilābhih anavaratamajjadunmajjad[mada3]yuvati[jana]ghanajaghan(āsphālanocchvasita4) šīkaranikarasnapita(tīra5) vēdikābhiḥ karpūrapūra[viracita]puļina (talanisanņa6) ninadānumīyamāna (rājahamsābhih) vika[219]canīlotpala[kānana]darsita(kāramdava)cakravākatimiraśamkābhih (yuvatībhir) iva supayodharābhih sugrīvayuddha-(vṛttibhir) iva kīlālasnapitakumbhakarņābhih sāgarakūlabhūmibhir iva sumdarīpā(84)daparā[220]gaśabalābhiḥ [nava]nṛpaticittavṛttibhir iva (kulyāyamānakarinībhih nadībhir) upaśōbhitam śikharagatamuktājālavyājēna purayuvati jana daršan akutūhal agatam tārāganam ivō 'dvahadbhih upāmta[221]nilīnābhih kācakalaśākrtim udvahamtībhih śikhi(samhatībhir) udbhāsitāih prāsādāir (upaśōbhamānam) [kvacid] anavaratadahyamānakṛṣṇ(āgarudhūpa⁷mamdalāih) darsitākālajalada(sannāham⁸) kvacid [ati⁹]gambhīramurajaravāhūta(samada)nīlakamtham śāyamtanasamayam iva patitalokalocanam janakayajñasthānam iva dār(otsukita10)[222]rāmam (mānusam11) ivā 'bhinamditasuratam (aranyam ivā 'nēkasālaśōbhitam 12) nidhānam iva kāutukasya (āsthānam) iva śṛmgārasya kula(graham) iva (sakalavibhramāṇām) saṃkētasthāna[223]m iva sāumdaryasya vāsavadattābhavanam bhavanamdanaprabhāvō dada(85)rśa. dravasi drava(siddhēr agaditā13) capalā capalāyatē kim ēṣā [224] stabakas taba karņatah patitō 'yam. surēkhē (sukapōlarēkhē) surayā [citā14] surayā(citā15) śrīs tvam asi. (mattē) kalahē

⁸ Hall's manuscripts A, B, C, F, H also omit mada.

So also Hall's manuscripts A, D, G.

6 So also Hall's manuscripts A, B, C, D, F, G, H.

8 Cf. utsāham in Hall's manuscript D.

⁹ Hall's manuscripts A, B, C, D, E, F, H also omit ati. .

11 So also Hall's manuscripts A, B, C, E, F, G, H.

¹ So also Hall's manuscript D. ² So also Hall's manuscripts B, C.

⁴ Hall's manuscripts A, B, C, E, F, H also have ucchwasita.

⁷ Hall's manuscripts A, B, D, F, H also have dhūpa, and manuscripts C, E, G dhūpadhūma.

¹⁰ So also Hall's manuscripts A, B, C, D, F, G, H, and the commentator Narasimha.

¹² Cf. kāntāram ivā 'nēkatālöpatöbhitam in Hall's manuscript D.

¹⁵ Cf. nigaditë in Hall's manuscripts A, C, D, F.
14 Hall's manuscripts A, B, D, F, H also omit cità.

¹⁵ So also Hall's manuscripts A, B, C, D, E, F, G, H.

kalahēma(kāṃcī)dāmakvaņitāiḥ smaram ivā "hvayasi. malayēpsitam (kuru) dṛśāi 'vā 'dhigatā 'si. kalikē [225] kalikētum (imaṃ) [mukharāṃ muñca mēkhalāṃ] śṛṇumaḥ kalavallakī(vi)rutam mēkhalā mē khalā na bhavati tvam ēva mukharatayā [mu]kharatayā ca. trapa(86)tē 'tra (patēyam iti nāga)kusúmōpa-(hārēsu 1 skhalamtī 'yam). tava kāitavakāir alam (kalilō niśvāsāir) vēpathur ēvā "śayam vyanakti. vahatī 'va hatīr anamga[226]lēkhē (tava vapuh) smarasāyakānām tava (ca hāralatā vihitā vihitāya) tē. (utkalikē tavō) 'tkalikā(bahuļē) vadanē vada nētra(payōjakāmtē) kim upamānam i[227]mdur apy upayāti. vasatī 'va satīvratē tava hṛdi kō 'pi śatadhā śatadhārasārā vācas tavā 'nubhūtāḥ. (kēraļikē² raļitē) karakākarakāļamēghakhamdatulām (upayāty³) ulla(87)sitōtphullamallikā(mālāhārī tava) kuṃtalakalāpaḥ [tava yāti4]. (kumtaļikē5 kumtaļālamkṛtē na ca) puragopura(gāucarāh) śrūyamtē (sam)gītadhvanayah. kim iva kalpavasi ksanam īkṣaṇamīlanād (asi6 catula[228]catulampatasakhījanā 'si. suratē suratē) stanatā stanatādanēsu yat sāukhyam [tal7]labdham smaratā smaratāpanodanam (tadā kēna viyuktās) 'si. kim (ucyatēs) mahatō mahatō [dayitō10] dayitaḥ [229] smarati sma ratipriyam tava kāuśalam. navani(88)(śātana)kharāṇām nakharāṇām [vraṇah] smarajanyām sma rajanyām kurutē (kurutēna) rujam. [kim] tē11 lōcanābhyām locanābhyām (phalitā)khilajanēksaņadēśah ksaņadēśah [230] kin na pīyatē. priyasakhi madanamālini (mālini bimbādharasamgatyāgēcchayā) virāgam kuru madhumadāruņamāļavīkapōla(kōmalalōladaļa)mamdalatayā latayā (kō viśēṣas tvayā). kura-[231]mgikē kalpaya kuramga(śābēbhyaś 12) śaspānkuram. kiśōrikē kāra(89)ya (kiśōraṃ) pratyavēkṣāṃ. taraļikē taraļaya kṛṣṇ(āgaru)dhūpapaṭalam. karpūrikē (pāmsulaya) karpūradhūļibhih payō-

So also Hall's manuscripts A, B, C, D, E, F, G,

5 So also Hall's manuscripts A, B, C, D, E, F, G.

¹ So also Hall's manuscripts A, C, D, and the commentator Jagaddhara.

⁴ Hall's manuscript H also omits tava yāti. 3 So also Hall's manuscript H.

⁷ Hall's manuscripts D, E, G also omit tal. 6 Trichinopoly ed., ayi. 8 Hall's manuscript D and the commentator Narasimha also have viyuela.

⁹ Tel. ed. 61 and Grantha ed., ucyara.

¹⁰ Hall's manuscripts B, D, G also omit the first dayite.

¹¹ Srirangam text and Trichinopoly ed., tava. 12 Tel, ed. 61 and Grantha ed., takhibhyaf.

dharabhāram. mātamgikē mānaya mātamgasisu(dhāvanam). śaśilēkhē (vi)likha lalātapattē śaśi(rēkhām). kētakikē samkētaya kētakī(mamdapadōhaļam). śaku[232]nikē dēhi krīdāśakunibhya āhāram. madanamamjari (mamjīraya latāmamdapam. kadaļikē vidalaya) kadalığınam. sımgaramamjari [san]kalpaya sımgara-(racanām1. samjīvanikē2) vitara jīvamjīvakamithunāya (marīci3)pallavam. pallavikē pallavaya karpūradhūļibhih kṛtrimakētakīsahakāramamjari (sammārjaya śramodakabimdun) sahakāra(sāurabha)vyajanavātēna. madanalēkhē (vi)likha madanalēkham malayānilasya. [233] (makarikē makarāmkaśōbhitē) dēhi mmālāmkuram rājahamsa(śābēbhyah). vilāsavati vilāsaya (90) mayūra(kiśōrakam). tamālikē (lēpaya) malayajarasēna bhavanavātam. kāmcanikē vikira (kastūrikā4)dravam kāmcanamamdapikāyām. pravāļikē sēcaya (ghu)smarasēna [bāla]pravāļakānanam. ity anyönyam pranayapēśalāh pramadā(janānām) ālāpakathāś śrnyan kamdarpaketuh makaramdena (samam tad bhayanam⁵) manasy ahō bhavanānām atiśāyi sāundaryam ahō śringārakalākēlikāusalam tathāhy ayam tatkālalīlābahalaviralavimala[234]mālavīdašanakāntikāntidantidantaghatitō mandapō 'sāv api kanakaśalākāvinirmitayantrapañjarasamyatah krīdāśuka ityādi paricintayan] praviśya vyākaraņēnē 'va saraktapādēna (mahā)bhāratēnē 'va suparvaņā rāmāyaņēnē 'va sumdarakāmdacāruņā [235] jamghāyugaļēna virājamānām camdovicitim iva bhrājamānatanumadhyām nakṣatravidyām iva gaṇanīyahastaśravaṇām nyāya(vidyām) ivō 'ddyōtakarasvarūpām (satkavikāvyaracanām) ivā 'lamkāra(prasā-(91)dhitām6) upaniṣa[236]dam iva (sānamdām raviprabhām iva lōkam) uddyōtayamtīm dvijakulasthitim iva cārucaranām vimdhyagiriśriyam iva sunitambām (rōhinīm) iva gurukaļatratayō 'paśōbhitām śatakōți(mūrtim7) iva mustigrāhya[tanu8]madhyām priyamguśyāmāsakhīm iva priyadarśanām brahmadattamahisīm iva

¹ So also Hall's manuscripts D, E, G.
² So also Hall's manuscripts D, H.
³ So also the commentator Narasimha; Trichinopoly ed. and Hall's manuscripts C, D, F, G, H have marīca.

⁴ So also Hall's manuscripts F, G, H.

⁵ Hall's manuscripts A, D also have tad bhavanam.

⁶ Cf. prasādhikām in Hall's manuscript D. 7 So also Hall's manuscript A.

⁸ Hall's manuscripts D, E also omit tanu.

somaprabhām [237] diggajakarēņukām ivā 'nupamām (rēvām) iva (śarmadāṃ) tamālapatraprasādhitāṃ (ca) aśvatarakanyām iva madālasām vāsavadattām dadarśa. atha tām [prīti]visphāritēna cakṣuṣā pibataḥ (92) kaṃdarpakētōḥ jahāra cētanāṃ mūrchā[vēgah]. tam (anu) vāsavadattā mumūrcha. atha makaramdasakhījana(prayatnāt) labdhasamjñāv (ētāv) ēkāsanam alamcakratuh. [238] (atha¹) vāsavadattāyāḥ prāṇēbhyō 'pi garīyasī (sakhī²) kalāvatī nāma kamdarpakētum uvāca. āryaputra nā 'yam visrambha-(kathānām3) avasarah (atō4) laghutaram ēvā ('bhidhīyatē5). tvatkṛtē yā 'nayā (yātanā) 'nubhūtā sā yadi nabhah patrāyatē sāgarō [239] (mēļāmamdāyatē) brahmā[yatē] (lipikārāyatē bhujamgapatir va kathakāyatē tathā) 'py anēkāir yugasahasrāir abhilikhyatē (vā na) vā. tvayā (ca) rājyam ujjhitam. kim bahunā 'tmā ('syās) saṃkaṭē samārōpitaḥ [ēva⁷]. (yāi) 'ṣā 'smatsvāmiduhitā [pitrā] (prabhātāyām8 [240] śarv ryām pitrā) yāuvanāti(krama9)śamkinā hathēna vidyādharacakravartinō vijayakētōh putrāya puspakētavē pāņi(grahaņāya) dātavyē "ti (niścitā10). anayā (cā 'smābhis saha sammamtryā) "lōcitam adya yadi tam janam ādāya (nā "gacchati tamālikā) tadā 'vaśyam ēvā ("śrayāśa āśrayitavya) iti. [tad asyāḥ sukṛtavaśēna mahābhāgē 'mām bhūmim anuprāptaḥ.] tad atra yat sāmpratam tatra bhavān ēva pramāņam ity uktvā virarāma. atha kamdarpakētur (api) bhītabhīta iva (praņayā11)namd(āmṛta12)sāgaralaharībhir āpluta iva [bhuvanatrayarājyābhiṣikta iva] vāsava[241]dattayā saha sammamtrya makaramdam (93) vārtānvēsaņāya tatrāi "va nagarē niyujya (bhujagēnē13) 'va sadāgatyabhimukhēna (saritpuļinēnē 'va śuktiśōbhitēna vimdhyavipinēnē 'va śrīvṛkṣalāmchitēna hamsēnē 'va mānasagatinā vanaspatinē "va skamdhaśōbhitēna vajrēņē 'vē 'mdrāyudhēna14) manōjavanāmnā tura-

¹ So also Hall's manuscripts A, B.

³ So also Hall's manuscripts D, E, H. ² So also Hall's manuscript D. 5 So also Hall's manuscripts E, F. 4 So also Hall's manuscripts E, F.

⁶ Cf. bhujagapatir in Hall's manuscripts A, B, C, D, F, G.

⁷ Hall's manuscripts D, H also omit ¿va.

⁸ So also Hall's manuscripts D, H, and the commentator Jagaddhara.

¹⁰ So also Hall's manuscript D. ² Cf. kramadēsa in Hall's manuscripts D, H.

¹¹ Cf. sapranayama in Hall's manuscripts A, B, C, D, F, G, H.

¹² So also Hall's manuscripts A, B, C, D, F, G. 13 So also Hall's manuscripts C, D, E, F, G, H.

¹⁴ Cf. mahodadhipulinene 'va suktisibhitena vindhyavipinene 'va śrewksalanksitena

gēņa tayā (vāsavadattayā) saha (purān niragāt1. tatah2) kramēna [ca] (gavyūtimātram adhvānam gatvā nara3)jāmgalakabaļan-(ārtham) miļitaniśśamkakamkaku[242]lasamkulēna ardhadagdhacitācakrasimasimāyamāna (vasāvisra) vikatakatatrsņācatulakatapū tanottala(talu)ravabhīṣaṇēna śūlaśikharāropitaśaṃkita[varṇa]karņa(nāsā)cchēda(patita4)rudhirapaṭala(patanaṭaṃkāritakarakōṭikarparakarāļakonapanrttatumulēna bambharāļikeļisambhāra)bharitakaţāgnidahyamāna(caţula5caţātkāra)bhūmibhāga(bhībhatsēna) [243]nr(karōţi)ţamkāra(bhāiravēṇa vivrtōlkāmukhamukhōjjvalitaivalanajvālājatilēna āmtratamtukalilakapālaprālamba(94)dāmaradhākinīgaņakṛtakuṇapavibhāgakōlāhalēna ārdrasirāracitavivāhamamgalapratisarapiśācamithunapradaksiņīkrīyamāņacitāgninā6) śūlapāninē 'va kapālāvali bhasma śivā (bahubhūti) bhujaga (rājā) varuddhadēhēna purusātiśayēnē 'vā 'nēkamamdalakrtasēvēna (damdakāranyēnē 'va kabamdhādhisthitēna cakravartinē 'vā 'nēkanarēmdraparivrtēna tridivēnē 'va samcaradbalārinā) smasanavatēna (nirgatya nimisa)mātrād ēvā 'nēkaśatayōjanam (adhvānam gatvā punar api) pralayakālavēļām iva samuditārkasamūhām nāga[244]-(rājya7)sthitim ivā 'namtamūlām sudharmām iva svacchamdasthita(95)kāuśikām satpurusasēvām8 iva [bahu9]śrīphalādhyām bhāratasamarabhūmim iva dūraprarūdhārjunām pulomakulasthitim iva sahasranētrocit(ēmdrānīm śūra)pāla[citta10]vrttim iva (darśita11)ganikārikām sajja[245]nasampadam iva vikasitāśōkasaralapunnā-

varuņahamsēnē 'va manasagatinā 'ranyēnē 'va gandakašābhitēna vajrēnē 'vē 'ndrāyudhēna in Hall's manuscript D.

1 Hall's manuscripts A, B, C, F, H, and the commentator Narasimha also have niragat.

² So also Hall's manuscript D.

3 Hall's manuscript D also has nara; cf. nava in the commentator Narasimha.

Cf. chēdagala in Hall's manuscript D. ⁵ So also Hall's manuscripts E, G. ⁶ Cf. vivrtēlkāmukhamukhējjvalajjvalanajvālājālajatilēnā "ntratantraprētakalita-kapālakūtapralambiprālambidāmaradākinīganakrtarūpavibhāgakēlāhalēnā "rdrasarā-citavivāhamandalapratisarapisācamithunapradakṣinīkriyamānacitācakrānalēna in Hall's manuscript D; Srirangam text and Trichinopoly ed. also have dakinī and kriyamāna.

⁷ So also Hall's manuscript D. ⁸ Grantha ed., sēvanam.

10 Hall's manuscripts A, B, F, G, H also omit citta.

11 So also Hall's manuscript D.

Hall's manuscripts A, B, C, D, F, G, H, and the commentators Narasimha and Jagaddhara also omit bahu.

gām sisujanalīlām iva kṛtadhātrīdhṛtim kvacid rāghavacittavṛttim iva vāidēhī(mayāṃ) [246] kvacit kṣīrasamudramathanavēļām ivō 'jjṛṃbhamāṇāmṛtāṃ kvacin nārāyaṇa(mūrtim¹) iva svacchaṃ(96)dāparājitām kvacid vālmīkisarasvatīm iva daršitēksvākuvamšām (kvacil) lamkām iva bahupalāśasēvitām² (kvacid dhārtarāṣṭra)sēnām ivā 'rjunaśaranikaraparivāritām (kvacin) nārāyaņamūrtim iva bahurūpām [247] (kvacit) sugrīvasēnām iva panasa(naļa)kumudasēvitām (kvacid) avidhavām iva simdūratilakabhūsitām pravāļābharaņām ca (kvacit) kurusēnām3 ivō 'lūkadrō[248] ņaśakunisanāthām dhārtarāstr(āmcitām) ca amlā(97)najāti(vi)bhūsitām api(viruddha4)vamsām darsitābhayām api vibhīsanām satatahitapathyām api [249] pravrddhagulmām satpadavyā(ptām) api dvipadānākulām dvijakulabhūsitām api (na)kulīnavamšām vimdhyātavīm (pra5)vivēša. (atrāmtarē⁶) tayor nidrām ādāya (niśā⁷ 'jagāma, tatah) kramēņa ca kāla(kāivartakēna) tamisrā(nāvam) praksipya gaganamahāsara-(98)si sajīva[250](śaphara)nikara iva [apa8]hriyamānē tārāganē (samdhyā)raktāmśuk[apat]ē viṣamaprarūḍhabisalatāśara(yamtrā)makaramdabimdusamdōhaninugataśatapatrapustakasanāthē rbharapanamattamadhukara[sandramandra](mamjuravaih) dharmam iva pathati vikacakamalākarabhikṣāu kṛṣīvalēnē 'va kālēna timirabīja(nikarēsv) iva madhukarēsu [kumudaksētrēsu] madhurasakardamitaparāgapamkēsu ghanaghatamānadaļa(putēsu" kumudākaraksētrēsū) [bhramarēsu vyājāt [251] pankajēsū] 'pyamārajomurmurasanāthamadhukarapaṭala(dhūmā 10)nugatoddamdapumdarīkavyājād dhūpa[paṭala]m iva bhagavatē kiraņamālinē prayacchamtyām kamalinī(tāpasyām11) rajanīvadhūkara[tala12]dvayocchalitapatatprabhātamusalāhatikṣatāmtarē ulūkhala iva ca-

¹ So also Hall's manuscript E. .

² Trichinopoly ed. omits kvacil . . . °sēvitām.

B Trichinopoly ed. omits iva panasa . . . kurusēnām.

⁴ So also Hall's manuscripts A, B, C, E, F, G, H, and the commentators Jagaddhara and Narasimha.

⁵ So also Hall's manuscripts A, B, C, D, F, G.

⁶ So also Hall's manuscripts A, B, C, D, F, G, H, and the commentators Jagaddhara and Narasimha.

⁸ Hall's manuscript C also omits apa. 7 So also Hall's manuscript D. 9 So also Hall's manuscripts A, C. 10 So also Hall's manuscript A.

¹¹ Cf. kamalinītapasvinyām in Hall's manuscripts A, C, F.

¹² Hall's manuscripts D, H also omit tala.

mdra(mamdalē) khamdana(vi¹)kīrņēsu [iva] tamdulēsv (iva) tārāgaņēsu (ni²)mīlatsu samdhyātāmramukhēna [iva] vāsaravānarēņa nabhastarum (āruhya) śākhābhya iva kampitā(99)bhyō digbhyō vikacaprasūna(nikara³) iva tārāgaņē (phala ivē 'mdumamḍalē⁴) [ca ni]pata[252]ti tārā[gaņaśāli]tamdula5(śabalita)nabhō 'mgaṇam sphuradaruņa(kiraņa)cūdā(cakra)cāruvadanē vāsarakrkavākāu caritum avatarati mat(samgamād6) atipravrddhō vārunī(samgamād) dvijapatir ēṣa (patatī) 'ti hasanntyām ivā "khamḍal(āśāyām) arunakēsari(kharanakharapāta)nihatāmdhakārakarīmdrarudhiradhārābhir ivo 'dayagirisikhara(gāirika)nirjhara[dhāutadhātu]dhārābhir iva (tvamgat)turamgakharakhuraputapātitapadmarāgacchatābhir iva [253] [kēsarikaratalāhatamattamātangōttamāngasangaladasraprasāriņībhir iva] udayācalākūţakōţiprarūḍhajapākusumakāmtibhir iva (pūrvagiri7kēsaricaranatalāhatamattamātamgöttamāmgavigaladasrgdhārāsārinībhir iva) tribhuvanakārya(sampādanā8tura)rāgarasāir iva raktamamdalē tārākumuda(vana9)grahaņāya prasāritahasta iva kumkum(āruņāih kiraņāih kanakadarpaņa 10 iva) prācīvilāsinyāh pūrvācalabhogīmdraphaņopalē gaganēmdranīlataru-[kanaka][254]kisalayē nabhōnagara(prāgdvāra)kanaka(pūrna)kumbhē taptalohakumbhākārē prācī(kumārī11)lalātatata(ghatitakumkuma12tilaka)bimdāu samdhyā(bāla13)latāikakusu(100)mē mamjisthā[rakta]pattasūtra(pimda)sadrśē samdhy(āruņasūtragrathita)prācī(vadhū14kāmcī)kāmcanadīnāracakra iva (kumāra iva samhṛtatārakē padmanābha ivō 'llasat18 padmē adhvaga iva cchāyāpriyē. śakra iva gopatau udayagiri)dhāturāgāruņadiggajapādatalānukāriņi

6 So also Hall's manuscripts D, H 7 So also Hall's manuscript D.

9 So also Hall's manuscript D.

11 So also Hall's manuscript A.

18 Cf. sandhyāpravālalatā in Hall's manuscripts E, H. 14 Cf. facīvadhūkāficana in Hall's manuscript A.

¹ So also Hall's manuscript E. ² So also Hall's manuscript D. S Cf. nicaya in Hall's manuscript D.

⁴ So also Hall's manuscripts D, E, and the commentator Jagaddhara. ⁵ Cf. tārāganatandula in Hall's manuscripts A, B, C, D, F, G, H.

⁸ Cf. sampādanaprabhā in Hall's manuscripts D, H.

¹⁰ Hall's manuscript D also has kanakadarpane.

¹² Cf. tatakunkumāmbubindāu in Hall's manuscripts A, B, C, F, G.

¹⁵ Tel. ed. 61, Grantha ed., and Srirangam text, 'llasita.

(prabhūta)timirataskarē (sam)udayam ārōhati (bhagavati bhāsvati) mamjisthā(nikara1) iva diggajēsu mahābhārata[samarabhūmi]rudhirōdgāra iva kurukṣētrēṣu [255] sura(dhanuḥ)kāṃti(vi)lēpa iva jalada(cchadēsu) kāsāyapaṭa iva śākyāśrama(śākhāsu) kāusumbharāga iva dhvajapatapallavēsu phalapāka iva karkamdhūsu kumkuma[cchațā]rasa iva vyōmamahāsāudh(āmgaṇē²) saṃcaradaruṇa-(yavanikā)paṭa iva kāla(mahānaṭasya³) [bāla⁴]pravāļa(bhāgā)ruņē prasarati bālātapē ksaņēna [ca] cātucatulacakravākahrdaya(kōśa)samtāpaharanād iva dahana(pratāpa)pravēśād iva dinanāthakāmtopal[anal]asamgād ivo 'sņimānam 'usņaraśmēr āśrayati raśmisamcayē kamdarpakētus sarvarātrajāgarana(vaśād) āhāraśūnya-(paravaśa)śarīratayā niścētano 'nēkayojanaśa[256]t(ādhya)bhramaņakhinnō vāsavadattayā 'py ēvamvidhayā saha latā(grahē) mamdamārutāmdoļitakusumaparima(101) ļalubdhamugdha(mukhara)paribhramatbhramarajhamkāramanōharē tatkāla(sulabhayā5) nidrayā gṛhītō nispamdakaraṇagrāmas susvāpa. tatō vaṇijī 'va prasāritāmbarē mahādāvānala iva sakalakāsthoddīpini (kalpavrksa iva sarvāśāprasādhakē) patamgamamdalē (madhyam nabhassthalasyā) 'rūdhē [katham api] kamdarpakētuḥ (prabuddhaḥ¹) priyayā vinākṛtam latā(graham) avalōkya (cō) 'tthāya [257] [ca] tata itō dattadṛṣṭiḥ kṣaṇam (viṭapiṣu) kṣaṇam latāmtarēṣu kṣaṇam [taruśikharēṣu kṣaṇam] (adhaḥ)kūpēṣu kṣaṇam (ūrdhvataruśikharēṣu) kṣaṇam śuşkaparnarāsişu kṣaṇam ākāsa(talēṣu) kṣaṇam dikṣu (kṣaṇam²) vidikṣu ca bhramann anavarata[virahānala9]dahyamānahṛdayō vilalāpa. (hā) priyē vāsavadattē dēhi mē darśanam [258] (kṛtaṃ) parihāsēna amtarhitā 'si tvatkṛtē yāni [mayā] duḥkhāny anubhūtāni tēṣām tvam ēva pramāṇam. hā priya(sakha10) makaramda paśyē ('dam) dāivadurvilasitam kim (pūrvam mayā kṛtam anavadātam) karma. ahō (vipākō niyatēḥ) ahō duratikramā kālagatiḥ ahō grahāṇām

² So also Hall's manuscript B.

⁵ So also Hall's manuscripts D, E. 6 Cf. nabhōmadhyam in Hall's manuscript E.

7 Cf. prāptabēdhah in Hall's manuscripts E, H.

8 So also Hall's manuscript B.

⁹ Hall's manuscripts A, C, E, F, G, H also omit virahanala.

10 So also Hall's manuscripts A, B, C, E, F, G.

¹ Tel. ed. 61 and Grantha ed. omit nikarā.

³ Cf. kālanatakasya in Hall's manuscript D. 4 Hall's manuscripts D, E, H also omit bāla.

atikațu kațākșa(pātanam1) ahō visa(dṛśatā) gurujanāśiṣām ahō dussvapnānām durnimittānām ca (phalam) sarvathā na (kaścid²) agocaro [259] (bhavitavyānām). kim na samyag āgamitā (vidyā) kim [na] yathavad (anaradhita) guravah kin no 'pasita vahnayah [kim adhiksiptā bhūdēvāh3] kin na pradaksiņīkṛtās surabhayaḥ kin na kṛtaṃ [260] (śaraṇyēṣv) abhayaṃ. (102) iti bahuvidhaṃ vilapan (maraṇēcchuḥ 4) dakṣiṇēna kānanam nirgatya navya(naļa)naļadanaļinīnicuļa[picula](vidaļa)vakuļa(ciribilvabahuļēna pracuraviracitavividhō)ţajakuţajaruddhōpakamthēna sōtkamthabhrmga-[261]rāja[rasitasundara]sumdarī(kṛtāsvāda)vitata(cūtavratatī)vrātāvaraņa [taruņa] varuņa6 (taru) skamdhasannaddhabhrmga (gōļēna) gölämgülabhagnagalanmadhu [ccha [262]tramadhu] paṭalarasāsāra-(śīkara)siktatarutalēna (pravrddha7nārikēļakamkēļirājatāļītālatamāla8)himtālapunnāgakēsara(nāgakēsaraghanasārēņa) mallikā(kētakī)kovidar(arkaparņajambū)bī[263]japūrajambīra[jambū]gulmagahanēna (pavanasamvāhitānēkapanasaviţapiviţapēna) [apratyūhaldātyūha(kuhakuhārāva)bharitanadī(taṭanikumjapumjēna) mjit (ot)kamtha kalakam (103) thadhyasit oddam asahakarapallavena [capalakulāya]kukkuṭakuṭumbasam(vāsitō)tkaṭ(ānēka)viṭapēna korakanikurumbaromāmcitakuravakarājinā raktāśokapallavalāvanya(vi)lipyamānadaśadiśā pravikasitakēsara(kusuma9)rajōvisara-(dhūsaritaparisarēņa) parāga(pumja)pimjara(simduvāra10rajyamāna)madhukaramamjuśimjitajanitajanamudā (lavamgacampakamadhūkakṛta.nāla11lōdhrakarṇikārakadaṃbakadaṃbakēna) madajalamēcakita(gamdakāṣa) mucukumda[ska[264]ndha]kāmda(kathyamāna¹²)niśśamkakarikaṭa¹³[vikaṭa]kamdūtinā katipayadivasaprasū-

1 Cf. patanam in Hall's manuscripts C, D, E, F.

² So also Hall's manuscripts A, B, D, E, G, H.

3 Hall's manuscripts A, B, C, D, E, F, G, H also omit kim adhiksiptā bhūdēvāli.

4 So also Hall's manuscript D.

5 Hall's manuscripts C, D, G also have bahulena.

⁶ Tel. ed. 61 and Grantha ed., vāruņa.

Tel. ed. 61 and Grantha ed. omit pravrddha.
 Cf. nārihēlakarakēlirājatālītāla in Hall's manuscript D.

Cf. pravikasilakusumakēsara in Hall's manuscripts A, B.

10 So also Hall's manuscript A.

11 Tel. ed. 61 and Grantha ed., madhūkatamāla.

12 Cf. mathyamana in Hall's manuscripts A, B, F.

13 Tel. ed. 61 and Grantha ed., nissamkakarafa.

takukkuțī(kuțī¹)kṛta[kuṭaja]kōṭarēna caṭakasaṃcāryamāṇacaṭulavācāṭacāṭakāirakriyamāṇacāṭunā sahacarī(sahacaraṇacumcura)cakōra(camcunā) śāilēya(sugamdhi)śilātalasu[265]khaśayita(śaśaśiśurāśinā) śēphālikāśiphāvivaravisrabdhavartamāna(gāudhēya)rāśinā nirātamkaramku(nikarēņa) nirākulanakula kula keļinā kalakokilakulakabalita(cūta)kalikōdgamēna sahakārārāmarōmamthāyamāna-(camara)yūthēna śravaṇahārisa(nīḍa²)girinitaṃbanirjharanināda-(śravanotsukanidrānamda3) mamdāyamānakarikulakarnatāladumdubhi(dhvaninā) samāsannakinnarīgīta(śravaņaramamāņa)ruruvisarēņa [266] (kuhari(104)ta)haridrādravarajyamānavarāhapotapotrapāļinā gumjā(kumja4pumjaguhijāhakajātēna5 damśa)damśanakupita (kapi6) pōta (pēṭacapēṭaka7) pāṭita (pāṭalīpuṭakītasamghēna) kuliśaśikharakharanakharapracayapracamdacapēt(ā)pātitamattamātamga (mada) cchatācchuritacārukēsara (bhara) bhāsurakēsarikadambēna mahāsāgarakacchopāmtēna katipayadūram (adhvānam³) gatvā aticapala(vāripracayaprahataprapātatayā) tāmda[267]vōddamda(dossamda9)khamdaparaśuvidambanāpamditam vārunī10vijayapatākābhir iva śēṣakulanirmōka[mañju]mamjarībhir iva (sudhāsahacarībhir iva jyōtsnāsahōdarībhir iva) śaśāmka(mamdala)paramāņu(samtatībhir) iva laksmīlīlā(darpaṇadhāriṇībhir) iva jaladēvatā(kuca11)camdana(dhārātarpaṇa)vicchittibhir iva phēnarājibhir upāmta(ramaṇīyam) aparam iva gagana(talam) avan(ītalam) avatīrņam [arṇava](acchajalā)ducchalacchīkara(nikarēṇa) nabhaścaran muktaphalair iva vilobhayamtam abhayabhyarthanagatanēka(pakṣati)kṣitidharabharitakukṣibhāgam sagarasuta(visarasamud)khātam (vārijātamukhōdbhāsitapārijātam) abhijātamaņiratnākaram kari(105)makara[ku[268]la]samkulam (śakuni)kulakaba-

2 So also Hall's manuscripts C, D.

3 Hall's manuscripts A, B, C, D, F, G also have nidrananda.

Hall's manuscripts D, E, F also have jākakajātēna.

8 So also Hall's manuscripts C, D.

7 Hall's manuscript D also has capētakz.

11 So also Hall's manuscripts B, C, F.

¹ So also Hall's manuscript C, and the commentator Jagaddhara.

⁴ So also Hall's manuscripts A, B, C, E, F, G, H; cf. guñjāpuñjakuñja in Hall's manuscript D.

Cf. katipayādhvānam in Hall's manuscript E.
 Cf. döhkhanda in Hall's manuscripts A, C, D, E, F.

¹⁰ Srirangam text and Trichinopoly ed., vāruņa.

ļanābhilāsasamcarannakracakram (stimitatimi)timimgilakulam (kadaļīvanavāṭa)viluļit (āilā) lavalīlavamga (mātulumga 1) gulma (gahanam) ūrmimāruta(marmaritataralatarō)ttāla(tāļi²vanacarita³)jalamānuṣamithunamṛdita[salila]puļinabālaśāivālam pravāļāmkurakōtipātitamukhakhinnasamkhanakha (mukharakharasikharavi) likhitatata(rēkham) khagēśvaragōtrapatrarathapatalakalilasalilam adyā 'py anirmuktamamdaramathanasamskāram ivā "vartabhrāmtibhih sāpa[269]smāram iva (sitaphēnasamcayāih) sasurā(gamdham) ivāi ("lāparimaļāiḥ saghōṣam) iva garjitāiḥ sakhēdam iva (nāganiśvāsāih) sabhru(bhamgam4) iva taramgāih sālānastambham iva rāmasētunā kumbhīnasīkuksim iva lavaņotpattisthānam vyākaraņam iva [vitata b]strīnadīkrtyabahuļam rājakulam iva drsyamānamahāpātram hastibamdham iva vārigatānēkanā[270]ga(106)mucyamāna(śūt)kāram viśvāmitraputravargam iva ambhōja(cāru)matsyopaśobhitam satpurusam iva gotr(ātiśayam) sādhum ivā 'cyutasthitiramanīyam sunr(patim6) iva sajjanakramakaram krtamanyum iva karatōyāpluta[271]mukham virahinam iva camdanōdakasiktam vilāsinam iva narmadānugatam (rāśim iva samīnakuļīram srmgāriņam ivā 'nēkamuktālamkrtam) uddhrtakālakūtam api prakatitavisarāsim ativrddham api sumdarī [pari]vrt(ōp7)akamtham (107) surotpattisthanam apy asuradhisthitam jala[272][ni]dhim apaśyat. acimtayac ca ahō mē kṛtāpakārēṇā 'pi vidhinā upakṛtir ēva kṛtā yad ayam lōcanagōcaratām (gatas) samudrah tad atra dēham (tyajāmi) [priyāvirahāgnim nirvāpayāmi]. yady apy anāturasyā ("tma8)tyāgō na vihitah tathā 'pi (khalu nah kāryam) na [khalu] sarvas (sarvam⁰) kāryam (ēva) karōty [ity¹⁰] asārē samsārē. kēna kin [273] (nāma11) na kṛtam. tathāhi gurudāra(hara-

² Srirangam text and Trichinopoly ed., tālī.

³ Hall's manuscript D also has carife.

Hall's manuscript D also has carita.
 So also Hall's manuscripts A, D, E.

6 So also Hall's manuscripts A, B, C, E, F, G.

¹ So also Hall's manuscripts E, F, H, and the commentator Jagaddhara.

⁵ Hall's manuscripts A, B, C, F, G, H also omit vitata.

⁷ Cf. parivrtopakantham in Tel. ed. 61, Grantha ed., and Hall's manuscripts B. E.

So also Hall's manuscripts C, D.
 So also Hall's manuscripts C, D.

¹⁰ Trichinopoly ed., iha.

¹¹ So also Hall's manuscripts C, D, H.

ņam1) dvijarājō 'karōt. purūravā brāhmaņadhanatṛṣṇayā vinanāśa. nahusaś (śakra)kaļatra(dōhaļī bhujamgatām ayāsīt). yayātiḥ (kṛtapurōhitasutā)pāṇigrahaṇaḥ [274] papāta. strīmaya (ēvā) 'bhavat. somakasya prakhyātā (jagati²) jamtuvadhanirghmatā. purukutsah kutsita (ēvā 'bhavat). kuvalayāśvō 'śva[275]tarakannyām api (jagāma). nṛgaḥ kṛkalāsatām agamat. (nalah kalinā 'bhibhūtah.) samvaraņō mitraduhitari viklabatām (agamat). [276] daśarathah (abhī)starāmonmādēna mṛtyum avāpa. kārtavīryō [gō]brāhmaṇapīḍayā paṃcatvam ayāsīt. [yudhisthirah samaraśirasi satyam utsasarja.] (śamtanur3) ativyasanāt (vanē4) vilalāpa. (tad) ittham nā 'sty (ēva jagaty) akaļamkah kō 'pi. tad aham api dēham (utsr(108)jāmī) 'ty (ēvam) vi[277]cimkurara [khara] nakharaśikharakhamdita (pṛthula 5) pṛthurōma-[bilamaviralaśakulakula]śalka(samkulam6 samkalita)jalanakula(kulo7)ccara (śaram) krostukulots stavikatakarkatakar paraparamparaparigata(prāmtam8 atitaraļa) jalarayaluļitacatulašapharakulakabalanakrtamatinibhrtabakaśakuninivaha(bahu)dhavalitaparisaram aticapalajalakapikulaviharana(tulira9)salilakana[278]nikara(parimilanasisiritatamalatalam anudina)nipatadatitaruna[vana]mahisagavalaśikhara(vi)likhitavisamatatam anavaratacaradasitamukhacaranavihaga(vara)nivaha(madhukara)ninada(mukharita)himakara(kirananikara) [279] rucirajalamanuja (gana) sayanam rdita (tatadharani)talam ati(bahula)mada[jala]śabala(kaṭa10)taṭakari[vara]śatanipatitamadhukara(nikaram 11) atijavanapavanavidhutajala(vighatana)nipatita(phani)ganaparigataparisaram jalanidhi(jalagata)bhujaganirmuktanirmōkapaṭṭam [iva] darpaṇam iva vasumdharāyāḥ sphaṭikakuttimam iva varunasya (kamalavanam iva sapadmaragam vanapra-

² So also Hall's manuscript D.

⁸ So also Hall's manuscripts A, C, F, H.

8 So also Hall's manuscripts B, C, D, F, G, H.

So also Hall's manuscripts, A, B, C, D, F, G, H.

⁵ So also Hall's manuscripts B, D. 4 So also Hall's manuscripts A, F, H.

⁶ So also Hall's manuscripts A, B, C, D, E, F, H, and the commentators Jagaddhara and Narasimha.

⁷ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Narasimha.

⁹ Tel. ed. 61, Grantha ed., Trichinopoly ed., and Srirangam text, tulita.

¹⁰ This reading is also recorded by Sivarama, ad loc.

¹¹ So also Hall's manuscripts A, B, F.

dēśam iva savidrumalatam kātaram1 iva sadaram visņum ivā 'nēkamuktopētam) puļina(talam) āsasāda. tatah kṛtasnānādi(sakalakrtyō jalanidhi)jalam avataritum ārēbhē śarīratyāgāya. atha sānugrahēsu grāhēsu nirmatsarē(109)su matsyēsu aksudrēsu ksudr(āmdēsu anicchēsu) [280] kacchapēsu akrūrēsu nakrēsu abhayamkarēsu makarēsu amārēsu (śimsumārēsu ākāsāt2) sarasvatī samudacarat. ārya kamdarpakētō punar api tava (priyāsamāgamō) bhavisyaty acirēna tad virama maranavyavasāyād iti. (sō 'pi) tad upaśrutya maran(ārambhād) virarāma3. [punah priyayā samāgamēcchayā śarīrasthitihētum āhāram cikīrsur mahāsāgarakacchōpāntabhuvam jagāma.] atha tata itah paribhraman phalamūlādinā vanē (vartayan4) [kiyantam] kālam (anēkam) nināya [kandarpakētuh]. ēkadā (tu⁵) katipaya(divasā⁶)pagamē kākaļīgāyana ivō [281] ('pasamṛddha'')nimnagānadaḥ (sāyaṃtana)samaya iva nartitanīlakamthah kumāramayūra iva (samārūdha)sarajanmā mahā]tapasvī 'va praśamitarajah prasarahtāpasa iva dhṛtajaladakarakah pralayakala iva darsitanekataranivibhramah nirupa(drava)kānana(pra8)dēśa iva ghanōt(sē[282]kita)sāramgah rēvatīkarapallava iva halidhr(110)tikarah (lamkēśvara iva samēghanādah vimdhya iva ghanaśyāmah⁰ sam)ājagāma varsāsamayah. (vi)bhinna[mēgha]nīlōtpalakānana(nīlē) krīdāsarasī 'va nabhasi smarasya (kanaka)ratna(nāur) iva jalada(kāla)lakṣmīmātamgakanyānartanarajju[283]r iva nabhassāudhatōraṇa(ratna)mālikē 'va pravasatā nidāgha(kālakāmtēna dyustrī)payodharē datt[ā smaranāy 10] (anakhapad) āvalir iva gaganalaksmī (bamdhura) rašanāmālē 'va nabhomamdara[taru11]sumdarakalik[amāl]ē 'va ratinakhamārjanaratna(śilā)śalākē 'va ratna(śaktir) iva12 (vilāsayastir iva) kusu-

3 Cf. virarāma maraņārambhāt in Hall's manuscripts C, D, E.

¹ Trichinopoly ed., kāntāram. 2 So also Hall's manuscripts A, B, D, F, H.

So also Hall's manuscripts C, D, F, H.
So also Hall's manuscripts C, D, E, H.

⁶ So also Hall's manuscripts A, B, F, H.

⁷ Cf. samṛdiha in Hall's manuscripts A, B, C, D, E, F, G, H, Trichinopoly ed., and Srirangam text.

⁸ So also Hall's manuscripts F, G.

⁹ Cf. rāvaņa iva samēghanādō vindhyagirir iva saghana in Hall's manuscript C.

¹⁰ Hall's manuscripts C, D, E, F also omit smaranaya.

¹¹ Hall's manuscripts C, D, E, G, H also omit taru.

¹² Trichinopoly ed. omits ratnasaktir iva.

ma¹kētōr imdradhanurlatā rarāja. ati(tṛṣṇā)vēga[ni]pītajala(ni)dhijalasamkhamālām [iva] ba[284]lākācchalād udvamann (iva) adrśyata jala(dharanikarah). pītaharitāih (kṛṣṇakēdārikāgōṣṭhīṣu) samutpatadbhih (jātusa²durōdarāir) iva dardura(śiśukāir) nayadyūtāir iva cikrīda (vidyutā samam³ ghanakālakāmtah). ravidīpa(kajjaļitamēgha)nikasopalē [iva] mēghasamaya(svarņa)kāra-(gharsitasvarņarēkhē) 'va (taţid) aśōbhata. virahiṇām hṛdayam (vidāritum) [285] karapatram iva (kṛtam) kusumāyudhasya (krū-(111)ra4kāitaka)cchadam (abhāsata). [jaladadāruņi lolatadillatākarapatradāritē pavanavēganirdhūtāś cūrņacayā iva jalarēņavō babhuh.] vicchinnadigvadhūhāramuktā(nikarā) iva kharapavanavēga(bhramitā) ghana(ghaṭā)ghaṭṭanasamcūrnitatārānikarā iva tribhuvanavijigīsor makaradhvajasya prasthānalājāmjalaya iva karakā vyarājamta. (navaśādvalam sēmdrakopamahīmahilāyā lākṣārasāmkitam stanottarīyam ivā 'lakṣyata. mēghakumbhasalilāih pṛthivīnāyikām snāpayitvā prāvṛṭcēṭikāyām gatāyām svaccham ambaram darśayamtī śaraccēţikā samājagāma5.) anamtaram (sukhamjanē) nirbhara [286] (bhara b) dvājadvijavācāta (vitapi)vitapē (paţutaraprabhāprabhātō 'd)bhrāmtaśukakulakaļama(kēdāra) pravēsit (āvēsa) rājahamsē kamsārātidēhadyutidyutalē hamsa-(kula7)tulita(rājaj8)jalamuci sāmdrīkṛt(ēmdumahasi) kāmuka(jana-[287]mudita)[madhura]madhutmavīrudhi (sarasa9)sārasarasitasārakāsārē [śōbhana 10]kaśērukamdalubdhapōtripōtrōd(ghātasarasataṭabhāga)cakitacātakē [sañcaranmatsyaputrikāpatripaṭalamadhuradhvanivihitamudi kadarthitakadambē kambudvisi prasṛtabisa-

¹ Trichinopoly ed., makara.

² Hall's manuscripts A, B, D, F, H, and the commentator Jagaddhara also have jātusa; cf. the reading jātusāir recorded by Sivarāma, ad loc.

³ So also Hall's manuscripts C, E, and the commentator Jagaddhara.

⁴ Trichinopoly ed., krūram.

⁵ Cf. navasādvalam sēndragīpam mahīmahilāyāh sukasyāmalam lamarasalānehitastanottarīyam ivā 'laksyata. mēghakummasalilāih prthivīnāyikām snapayitvā prāvricēstāngatāyām tatah svaccham ambaram daršayantī sarannadī samājagāma in Hall's manuscript C; Trichinopoly ed. also has sadvalam and kapam.

⁶ So also Hall's manuscripts C, F.

[?] So also Hall's manuscripts, A, B, D, H.

³ So also Hall's manuscripts A, P, D, E, F, G, H.

³ So also Hall's manuscript D.

¹⁰ Hall's manuscripts A, C, D, E, F, H also omit isbhans.

prasūnē] viratavāridē [288] tārataratārakē (vāruņītilaka)camdramasi (svādurasāvilē) sphurita¹śaphara[cakra]kabalananibhrta(narukabakāļikē) mūkamamdūkamamdalē samkocitakamcukini kāmcanacchēdagāura(gōdhūmaka)śāliśālini (ut)krōśa(112)dutkrōśē surabhi [gandhi2] saugamdhikagamdha (hariniharina śvadaradalita)kumudāmodini [kāumudīkṛtamudi nirbarhabarhiņi niḥkūjatkoyadhrtadhartarastre hrstakalamagopikagitasukhitamrgayuthe kathikṛtayūthike mlayamanamalatimukule bandhūkabandhavē sanjātasujātakē visūtritasāutrāmadhanusi smērakāśmīrarajah[289]punjapinjaritadasadisi vikasvarakamale] saratsamayarambhē (vijrmbhamāṇē) kamdarpakētus (tata itaḥ) paribhraman (kāmcic chilāmaya)putrikām dṛṣṭvā [kāutukēna mōhēna śōkāvēgēna mama priyānukāriņī 'ti] karēņa pasparśa. atha sā (dṛṣta)mātrāi ('va) śilā[sva]bhāvam utsriya [punar3] vāsavadattāsvarūpam (pra)pēdē. tām (ava)lōkya kamdarpakētuh [amrtārnavamagna iva] su(dṛḍham) ālimgya (priyē vāsavadattē kim ētad iti) papraccha. (sā pratyuvāca.) āryaputra apuņyāyā (mamdabhāgyāyā mama) kṛtē mahābhāgō [290] (bhavān utsṛsta)rājya ēkākī (paribhraman)jana4 iva (avānmānasa)gocaram duhkham anubabhūva. [atha6] upavāsādinā (tṛṣāturē bhavati nidrāśāmtē6 prathamaprabuddhā 'ham bhavatah phalamūlādikam' āharisyāmī) 'ti vicimtya phal(ādy)anvēsaņāya (vanē nalvamātram) agaccham. (atha) kṣaṇēna [ca] tarugulm(āmtaritam) [kriyamāṇakāyamānikanikētanam viracya[291]mānēśvaragrham avatāryamānakanthārakam ārabhyamānapaṭakuṭīkam vyavasthāpyamānavēśyānivēśam śrūyamānaturagahrēṣāśatam vādyamānaviśramadhakkāśatapuskaram anvisyamāņasvādusalilāsayam uddi[292]syamānavipaņikētuvamśam] sēnā(nivēśam dṛṣṭvā) kim ayam mamā ("karṣaṇāya tāta8)vyūhas samāyātah āhōsvid āryaputra(vyūha) iti (cimtayamtīm)

¹ Trichinopoly ed., svādurasāvikalasphurita°.

² Hall's manuscripts A, D, H also omit gandhi.

³ Hall's manuscripts D, H also omit punar.

⁴ Srirangam text and Trichinopoly ed., paribhraman prākrtajana.

⁵ Hall's manuscripts A, B, D also omit atha.

⁶ Cf. nidrante in Hall's manuscript D.

⁷ Cf. phalamūlādikam in Hall's manuscripts C, D.

⁸ So also Hall's manuscripts E, F.

mām [prati] cārakathit(ōdamtō dūrāt kirātasēnāpatir dhāvati sma). tatō ('nyaḥ) kirātasēnāpatih tādṛśa ēva (tathābhūtayā sēnayā) 'nvitō (mṛgayāṃ) gataḥ1 sō 'pi (tac chrutvā dhāvati sma. [293] athāi "kāmisalubdhayōr grdhrayōr iva tayōr yuddham āsit.) tatah (prabhṛti) [prati]śarāsāradurdina(sthagita)dinakarakiraņē raņa [294] karmaviśārada (karadūr²) ōtksipta (khadga³dhā (113) rādalita)subhat(āślisyamāṇavidyādharī)vibhramē samaradarśan(āgata)samcaradanēkanabhaścaracāraņa (caraņaprakaraviracitatoraņa) cakravāļē [vētālasamākrāntaskandhakabandhacakrakriyamāṇacārupraçarē4] (carac)cārubhaṭakhaḍgakhaṃḍita(dvipapada)samāpta-(piśācikā)ka[295]rņōlūkhal(ābharaṇē) kāutuk(ākṛṣṭajana5samudvalannāmdikē) kāmdiśīkabhīruņi (praskannaklībajanē raņōdyatajitakāśini6) raṇakhalē (sṛgālikā)sṛgālaprārthanīyēsv āmisapimdēsv iva jihmagadastēsv iva (śvitradurbhagēsv iva) śarīrēsu (nāsthām) kalayamtas samam (dvişatām) dhanuşām ca jīv(ākarṣaṇam¹) yōdhāś cakruḥ. (tatra) tyāgina iva dānavamtō mārgaņasampātam (sahamtah) samrddhavilāsina iva śrmgār(op)aśobhitāh sahēma-(kaksyāś) ca sadarāmā iva kadalīrājitāh sadvijāś ca niśā(nivahā8) iva naksatramālopaśobhitāh (śarad)divasā [296] iva (sam)ullasat(padmāḥ) mahāmṛgā babhuḥ. ut(kupitā) iva kṣamām mumcamtah payodhaya ivā "varta(śobhinah) sormayas ca udyan(od)deśā iva samallikākṣāḥ (kulāla)gṛhā ivā 'bhinavabhāmda(bhāriṇah) ratnākarā iva sadēvamanayah lēkhā iva sēmdra(vrddhayah ksībā iva pāna(114)bhūṣitāḥ) turam(gamā) [ca] virējuḥ9. karṇābhyām śrutapar(āpavādā)bhyām khalodayasādhuvipattisāksibhyām aksibhyām (asthānē 'pi namatā mūrdhnā kīrtayatā cā 'kīrtanīyān āsyēna ca viyuktō) 'ham (distyē10) 'ti harsād iva (ciram nanarta) kabamdhah. tatah [kṛta11](parihāsakēnē) 'va cakṣuh pidadhatā

1 Trichinopoly ed., mrgayartham agatah.

. 3 Hall's manuscripts C, D also have khadga.

⁵ Trichinopoly ed. omits kāutukākr stajana.

8 So also Hall's manuscripts C, D, E, F, G, H.

² Cf. dviradakaradūrātkṣipṭa in Hall's manuscript C and dviradakaradūralarātkṣipṭa in Hall's manuscripts D, H.

⁴ Hall's manuscripts E, F, H also omit vētāla" . . . "pracāre.

Cf. praskannaklībajanē janop shanajitakāfini in Hall's manuscript C.

⁷ So also Hall's manuscripts A, B, C, D.

^{*} Trichinopoly ed., rejuh.

¹⁰ So also Hall's manuscript A, and the commentator Jagaddhara.

¹¹ Hall's manuscripts C, G also omit krta.

parāpavādaśravaņa 297 bhīruņē 'va śrōtravṛttim sthagayatā sonmādēnē 'va vāyuvēgaviksiptēna¹ palitamkaraņēnē 'va surayōsitām amdhamkaranēnē 'va yodhānām timirēnē 'va samarapradosasya patitēnē 'va vimuktagotrēna (kunrpatinē 'va naksatrapathagāminā kṛtakalahēnē 'va kṛtadhūmyārucinā rājasēnē 'va vyavahitasatvēna avinītēnē 'vo 'ddhatēna asajjanēnē 'va pihitasatpathēna2) ranajēna (rajojātēna vijijrmbhē3. anamtaram ca nārāyaņa iva) [rāvaņavadham akarōt] kaścit [kṛṣṇa iva] narakacchēdam akārsīt. kaścid bauddhasiddhamta iva ksapitaśrutivacanadarśano 'bhavat. kaścit ksapaņaka iva katāvrta(vigrahō 'bhavat). kaścit (surāpa iva papāta4. kaścit suyōdhana iva śamkitōrubhamgah sarōjalam) vivēśa. kaścit śaratalpa(śayyā5)gatah bhīsma iva [298] (gatāyuś ciram) śvasann āsīt. kaścit karna iva (viklababhūtāmgah6) śaktimöksanam akaröt. (kaści(115)d rāghava iva rāvaņavadham akarot.) tato vi(hasta)dhvajapatam patatpatākam (vyūhacāribhatakampitakhadgadhēnukam tat samastam ubhayam mithō jagāma hananam) sāinyam7. (tataś ca) yasyā "śramas tēna muninā puspādikam ādāyā "gatēna8 (yōgadṛśā9) pratipannavṛttāmtēna tvatkṛtē mamā 'yam āśramō bhagna (iti10 kupitēna11) śilā[299](mayā putrikā12) bhavē 'ti śaptā ("smy) aham. (tatah) ksanēn(āi "vē 'yam varākī) bahuduhkham (anubhavatī 'ty anugrahād āryaputrakarunayā ca sa munir yācyamāna¹³) āryaputra(hasta)sparś(āvadhikam) śap[ant]am akarot. tatah kamdarpaketuh (śrutavrttamtena) samāgatēna makaramdēna (tayā) vāsavadattayā ca [300] (samam14)

1 Tel. ed. 61 and Grantha ed., niksiptena.

3 Cf. vijajrmbhe in Hall's manuscript D, Tel. ed. 61, Grantha ed., Trichinopoly ed.,

and Srirangam text.

1 Cf. kaścit surāpadvija iva papāta in Hall's manuscript B.

⁶ Cf. talpasayō in Hall's manuscripts A, B, D, E, F, G, H, and the commentator Jagaddhara.

Cf. viklavībhūta° in Hall's manuscript D.

⁷ Cf. tat samastam ihāšramē mitho nidhanam jagāma sāinyam in Hall's manuscript D and tatah samastasāinyam anyonyam nidhanan avāpa in Hall's manuscripts A, B.

8 Tel. ed. 61 and Grantha ed., adaya gatena.

- So also Hall's manuscript C.
 Tel. ed. 61 and Grantha ed., köpilena.
 So also Hall's manuscripts C, D.
 So also Hall's manuscripts A, B.
- 13 Cf. varākī "va bahuduḥkham anubhavatī 'ti karuṇākṛṣṭō munir in Hall's manuscript D.

 14 So also Hall's manuscript A.

² Cf. kunrpatinē 'va naksatrapathagāminā kalingēnē 'va krtadhāumyārucinā rājasēnē 'va vyavahitosattvēna vinītēnē 'vā 'samuddhatēnā 'sajjanēnē 'va hatāntarēna in Hall's manuscript C.

svapuram (pāṭalīputram) gatvā [yathā¹]hṛdayābhilaṣitāni (suralō-kadurlabhāni²) sukhāni (tābhyām sahā) 'nubhavan kālam (anēkam) nināya³.

(sarasvatīdattavaraprasādaś cakrē subamdhus sujanāikabam-dhuh

pratyakṣaraślēṣamayaprapamcavinyāsavāidagdhyanidhim prabaṃdham.

kavīnām agaļad darpō nūnam⁴ vāsavadattayā śaktyē "va pāmduputrānām gatayā karnagōcaram⁵.

iti śrīkavisārvabhāumasubamdhuviracitā vāsavadattā samāptā⁶.)

1 Hall's manuscripts C, D, E, F, G also omit yathā.

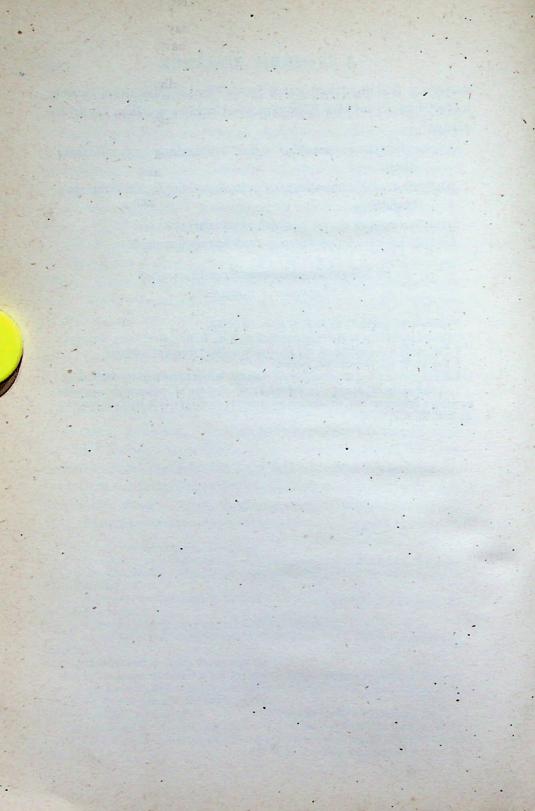
² Cf. suratasukhāni in Hall's manuscripts A, B, C, D, E, F, G.

5 Tel. ed. 61 and Grantha ed. add iti vasavadattakhyo gramthas samastah.

4 Tel. ed. 61 and Grantha ed., nityani.

5 Srirangam text and Trichinopoly ed. omit this interpolation from the Hartacarita.

6 Trichinopoly ed., sampūrnā; Tel. ed. 61 and Grantha ed., vāsavadattā savyākhyā samāptā; Srirangam text, iti vāsavadattā samāptā; cf. ākhyāyikā in Hall's manuscripts A, B, C, D, E, F, G, H.



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śrihayagrīvāya namaḥ. śrīmatā subandhunāmnā mahākavinā viracitē "yam vāsavadattākhyā mahākhyāyikā śrīpaccappapāṭhaśālāyām samskṛtān-dhrōpādhyāyēna vimjīmūrukṛṣṇamācāryēṇa śōdhitā ōgguṭūruvēṇugōpālanā-yakēna sūryalōkamudrākṣaraśālāyām mudritā 'sīt 1861 samvatsarē dēsambarē mārsitithiḥ. Telugu script. 126 pp. (2 pp. with 22 distichs in honour of Hayagrīva [Viṣṇu], 1 p. of kōśas used in the commentary, 4 pp. of summary of story, 119 pp. of text and commentary).¹

subham astu. śrīmannikhilasurēmdrādivamditapādakamalaśrīvāgdēvīdattavaraprasādēna subamdhunāmnā kavikulasārvabhāumēna viracitah vāsavadattākhyah campūprabamdhō 'yam dhīmatām arthaparijūānāya vyākhyānēna sākam madhurasubbhāśāstriņā saṃśōdhyapariṣkṛtah jñānasūryōdayamudrākṣaraśālāyām tadadhikāriṇā bhuvanagiri ramgayyaśēṭṭināmnā vāiśyacūdāmaṇinā mudrākṣarāir mudrayitvā prakaṭīkṛtas san bhuvivijayatētarām 1862 saṃvatsaraṃ yēpral nēla 19 tēdi. Telugu script. 115+1 pp. (the last page occupied by a Rahasyatrayakārika). [For the transcription of this edition see above, pp. 145–195.]²

śrīhayagrīvāya namaḥ. śrīmatā subandhunāmnā mahākavinā viracitē "yam vāsavadattākhyā mahākhyāyikā vāviļļarāmasvāmišāstriņā sarasvatitiruvēmkaļāvāryēņa ca samyak pariskrtā śrīmaccannapuryābharaṇāyamānāyām hindubhāṣāsamjīvinīmudrākṣaraśālāyām öggulūruvēṇugōpālanāyakaprabhrtibhir ētanmudrākṣaraśālāsāmājikāih mudritā satī vijayatētarām.

[Device containing the name of the press in English, Telugu, Grantha,

¹ A copy is possessed by the Library of the India Office, London.

² Copies may be found in the Library of the India Office, London, and in my own possession.

and Dēvanāgarī characters, and, in English, 'S. Thiruvengadacharuloo, V. Ramasawmy Saustry, O. Vanoogopaloo. N. and Co.'] 1870 sam janvari. Grantha script. 134 pp. (1 p. of kōlas used in the commentary, 1 p. of names of officials, etc., of the press, 4 pp. of summary of story, 128 pp. of text and commentary).

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(Introd., p. 49).]

Hall (Introd., p. 29) states that his epitome of the Vāsavadattā (ib. pp. 29-43) was 'abridged from a literal version which was first prepared of the entire story.' The subsequent fortunes of this manuscript translation are unknown to me, and even Mr. Richard Hall, of Wickham Market, Suffolk, the son of Fitzedward Hall, has thus far been unable to take it (letter of Nov. 27, 1908). The value of this rendering by the subset of the romance, could it be found, would be too obvious to the thirther emphasis.

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¹ A copy is possessed by the Library of the British Museum,

LEXICOGRAPHICAL APPENDIX

The following list of words and meanings occurring in the Vāsavadattā, which the St. Petersburg Sanskrit dictionaries either omit altogether 1 or cite only from native lexicographers, is condensed from my 'Lexicographical Addenda to the St. Petersburg Lexicons from the Vasavadatta of Subandhu' (ZDMG. 60. 355-368), and is, at the same time, supplemented by the material from the Madras edition of 1862 (which was then unknown to me) and the Srirangam edition of 1906-1908, which appeared subsequently to the study just mentioned.2 The Hall, Madras, and Srirangam texts are here denoted by the letters H, M, and S respectively, but the latter two are cited only when they present words or meanings not found in the edition of Hall. An asterisk (*) prefixed to a word or meaning denotes that the St. Petersburg dictionaries cite only from Sanskrit lexicographers, and a small circle (°) similarly prefixed implies that the word or meaning in question is entirely omitted by the St. Petersburg lexicons. The numbers within the parentheses refer to pages and lines respectively of the editions employed.

*a (H 113, 1): Viṣṇu.3
amśuka (M 67, 6; S 212, 1): °ray, beam of light.

It should be noted in this connexion that a complete index to the Vasanualta was prepared by Aufrecht and placed for a time at the disposal of Böhtlingk, who excerpted from it what he deemed most important for his dictionary (Sanskrit-

Wörterbuch in kürzerer Fassung, 5. Introd., p. 1, St. Petersburg, 1884).

² Similar lists of words and meanings supplementary to those given in the St. Petersburg lexicons have recently been prepared by Meyer for the Kuttanīmata and Samayamātṛkā (in his Altindische Schelmenbücher, 2. 151-156, Leipzig, 1903), by Schmidt for Appayyadikṣita's Kuvalayānandakārikā in-his translation of the work (p. 147, Leipzig, 1907), by Jahn for the Sāurapurāṇa (Das Saurapurāṇa, pp. 194-195, Strassburg, 1908), by Schmidt and Hertel for Amitagati's Subhāṣitasandōha (ZDMG. 59. 266-267), by Schmidt for Rāma's Manmathōnmathana (ZDMG. 63. 411), by Oster for the Bhōjaprabandha (in his Die Rezensionen des Bhojaprabandha, pp. 15-17, Darmstadt, 1911), by myself for Rājašēkhara's Viddhasālabhañjikā (JAOS. 27. 7), and by Hertel for Hemacandra's Parisiṣtaparvan (ZDMG. 62. 361-369) and the Pañcatantra (Pañcatantra, ed. Hertel, pp. 291-295, Cambridge, Mass., 1908). By far the most important collection in the present connexion, however, is Thomas's 'Two Lists of Words from Bāṇa's Harṣacarita,' in JRAS. 1899, pp. 485-517, a list closely analogous to the one here presented from the Vāsavadattā. A similar study of the lexicography of Bāṇa's Kādambarī is still a desideratum.

3 Professor Otto Franke (card of Oct. 14, 1906) kindly calls my attention to Bhagavadgīta, 10. 33, where Kṛṣṇa (Viṣṇu) says: akṛarāṇām akārō'smi, 'of letters.

I am the A.'

201 akīrtanīya (M 114, 3; S 354, 6): "unpraiseworthy." akşa (H 72, 3); °conduct. *agaru (M 57, 6; 67, 10; 84, 5; 89, 1; S 213, 4; 287, 4; 298, 4): Amyris Agallocha, aloes-wood (also in Pañcatantra, 46, 5). agādha (H 24, 2): ofree from greed. °agranthin (H 113, 2): pure-hearted. agrēsara (H 23, 3): ofriend. ankana (M 72, 9; 83, 5; S 283, 4): °court (faulty writing for angana). acakra (H 112, 2): "without guile. ajāpāla (H 111, 1): (1) *goatherd; (2) oelder brother of Rāma; (3) oclinging to passion. °añc + ava [avāñcant] (H 172, 3): to bend down. añcana (H 213, 2): °going, movement. °atitanīyastā (H 46, 1): excessive thinness.. atimuktata (H 136, 2): (1) completely emancipated; (2) *Gaertnera racemosa, Roxb., a beautiful and hardy creeper, distinguished for the

fragrance and beauty of its blossoms. anangatā (H 128, 2): °lack of allegiance.

oanatimaya (M 9, 2): (1) without timi-fishes; (2) unbending.

ananta (H 13, 1): °many.

°anahibhaya (S 32, 2): (1) having no fear of one's subjects; (2) having no fear of serpents (cf. *ahibhaya: fear of one's subjects).

°anubandhatā (H 171, 3): series.

anubandhin (H 147, 2): °author of a book.

andhankarana (H 297, 2): °cause of blindness.

°apadarsana (H 76, 1): deprived of sight.

aparājilā (H 246, 2): *Clitoria ternatea, Linn., à cultivated flowering plant, chiefly blue and white in colour.

°abhūtatā (H 204, 1): untruth

amāra (H 280, 1): "not murderous.

°ambaratva (H 127, 3): (1) cloudiness; (2) clothing.

ambhōja (M 106, 1; S 335, 2): oname of a son of Viśvamitra.

°ambhōjacāmara (H 270, 1): Blyxa octandra, Linn., an aquatic, grasslike plant, with large, white blossoms.

°amradiman (H 213, 1): hardness.

amlāna (H 135, 2; 248, 1): *Gomphraena globosa, Linn., globeamaranth.

arkaparna (M 102, 7): *Asclepias gigantea, Willd., a large, ramous shrub.

°ardh+upasam [upasamrddha] (M 109, 7): to be constant, to last. ardhacandra (H 89, 1): *eye in the plume of a peacock.

*ardhasaphara (H 99, 2): demi-carp, a sort of fish of uncertain identification.

°arpaka (H 53, 3): causing to go, delivering over, yielding.

°avakoļa (H 99, 1): crane.

avadhika (M 115, 8; S 357, 5): having as a limit, up to, until.

avalopana (H 72, 3): osunset.

avaśyāya (H 23, 1): *pride.

"avastrīkrta (H 196, 1): (1) wile of an evil woman; (2) made a miserable woman.

*avīcī (M 46, 1; S. 136, 3): a certain hell.

asankhya (H 112, 1): oweapon, arrow.

°asitamukha (H 278, 3): a variety of white goose with black head and legs.

°astimita (H 268, 1): restless, tremulous.

°ahasa (H 33, 1): sorrow.

*ahitundika (M 6, 6; S 26, 1): snake catcher, snake charmer.

°ahimakara (H 278, 3): sun.

ā

ākarṣaka (H 197, 1): attractive to women.

°āghrātuka (H 161, 3): breathing forth.

adambara (H 181, 3): *beginning, commencement.

ātarpaņa (H 183, 3; 267, 3): °pigment, cosmetic.

ātmaghōṣa (H 74, 1): "self-praise.

ānanda (M 91, 1): Brāhma.

ārikā (H 244, 4): °recourse, summons.

°āvirbhūti (H 66, 1): manifestation. -

āśā (H 13, 2): °west.

āśrayāśa (H 28, 2; 70. 5): (1) olonging for hermitages; (2) orefugedevouring.

i

oilar (H 213, 3): going to, attaining, possessing.

"indrakopa (M 111, 4): cochineal (faulty writing for indragopa).

indrajālin (H 67, 1): enchanting, bewitching.

"indravrddhi (M 113, 14): sort of horse (cf. *indravrddhika: sort of horse).

*indrānikā (H 244, 3): (1) °wife of Indra; (2) °Asparagus racemosus, Willd., racemose asparagus.

indrani (H 114, 3; 135, 1): (1) *mode of coitus (cf. Schmidt, Beiträge

zur indischen Erotik, pp. 530-531, 564, 570, Leipzig, 1902); (2) *Vitex negundo, Linn., a small tree.

*uccatāla (H 102, 4): °lofty height.

uccāihsravas (H 73, 1): "deaf.

ujjvala (M 40, 3; S 121, 2): *passion, love.

utkalikā (M 86, 4; S 294, 1): oname of a girl.

*utkuļa (M 36, 4): °sort of fish.

utpala (H 42, 4; 134, 3): (1) *fleshless; (2) °sort of fish of uncertain identification.

outsēkita (M 109, 11; S 344, 1): proud, haughty.

*uddandapāla (H 99, 3): sort of fish of uncertain identification.

ouddandavāla (M 37, 6; S 112, 5): sort of fish of uncertain identification (variant spelling of the preceding word).

udrōka (H 24, 2): "light on an elevated place.

ullalana (S 168, 3): °act of swinging.

°ēkabandhu (H 9, 1): only brother.

k

ka (H 77, 2): *hair.

*kamsārāti (H 286, 2): k,...

kaccha (M 36, 4): °bristle.

kañcukin (H 288, 3): *serpent (also in Harsacarila, 108, 11).

kaļa (H 242, 1; 297, 8): *corpse (cf. Zachariae, Beitrage zur indischen Lexicographie, p. 34, Berlin, 1883, and especially Zupitza, Die germanischen Gutturale, p. 107, Berlin, 1896).

kaļaka (H 216, 4): *capital, metropolis.

okajapala (H 75, 2): (1) flesh of a corpse; (2) breaking of an agreement.

kanjaka (H 18, 1): oinformer, tell-tale.

*kathakāy [kathakāyatē] (M 92, 7; S 306, 5): to become a narrator.

kadalikā (M 89, 6; S 300, 1): oname of a girl.

*kadalī (H 295, 6): banner borne on an elephant.

kanaka (M 64, 17; S 199, 1): *Butea frondosa, dhak-tree.

°kapika (H 266, 2): monkey.

kabandha (H 42, 3; 101, 3): *water.

°kabarikā (M 61, 2; S 186, 1): hair.

kamala (H 205, 1): receptacle of bliss (ka: joy+*mal(l)a: receptacle).

karaka (H 150, 2): *hand. karana (H 125, 4): °cleavage. *kartana (H 129, 1): spinning (cf. kṛntana below). karpara (H 277, 3): *skull. okarma (M 51, 1): silk (cf. krmi: worm). *kalakantha (H 131, 3; 263, 2): Eudynamis orientalis, koel, Indian cuckoo. kalatratā (H 236, 2): opossession of hips and loins (cf. kalatra: hips, pudenda, Kuffanīmata, 295). *kalānkura (H 142, 4): name of a man. kalinga (S 355, 7): *fork-tailed shrike. kānia (H 267, 1): destroyer of bliss (ka: joy+ania: end). kāntāra (H 23, 3): °famine. kālēya (M 69, 11; S 222, 2): (1) *saffron; (2) *liver. kāvyā (H 12, 2): *epithet of a female demon. kāstha (H 176, 3): °eminence, prosperity. °kimmīra (M 56, 2): variegated (Prakritism for kirmīra). *kīlāla (H 219, 2): water. ku (H 201, 1): °wife. kuñja (M 36, 4; S 109, 2): *jaw (cf. Zachariae, Beiträge zur indischen Lexikographie, p. 32, Berlin, 1883). kuñjara (H 201, 1): *hair. kufikrta (M 103, 7; S 329, 5): °crooked. *hup + ud [utkupita] (M 67, 12; 113, 11; S 354, 1): to be angry. *kuruta (M 88, 1; S 296, 3): ounseemly noise. okulagraha (M 84, 9): palace (Prakritism for kulagrha). °kuhakuhārāva (M 102, 9; Trichinopoly ed., 83, 5): confused noise. °kuhākuhārava (Tel. ed. 61, 58, 8; Grantha ed., 58, 5): confused noise (variant spelling of the preceding word). *kuhūmukha (M 60, 7; S 185, 1): Eudynamis orientalis, koel, Indian cuckoo. °krkalāsatā (H 275, 1): lizardhood. krti (H 210, 2): owealth (cf. Zachariae, op. cit. p. 33, on krta: fruit, reward). krntana (M 51, 6): ospinning (cf. *kartana above). krsnavariman (H 28, 2; 176, 3): *rascally. °kētakikā (H 231, 5): name of a girl.

Brahminy or ruddy duck.

*kōnapa (M 93, 9): osort of demon (faulty writing for kāuṇapa).

*kōkapriyatamā (H 53, 3): female of the Cascara rutila, Pallas, the

°kēdārikākōstikā (H 284, 2): enclosure of a field.

*krakacacchada (H 285, 1): Pandanus odoratissimus, Linn., screw-pine. kṣaṇa (H 173, 5; 229, 3): onight.

kṣaṇadēśa (H 229, 3): husband.

°kṣīṇatarā (H 56, 3): extreme emaciation.

kṣudrā (H 169, 2): *courtesan (also in Kuṭṭanīmata, 439).

*kṣudrānda (M 109, 1): shoal of fish.

*khagēśvara (H 268, 6): Garuda.

khandabhra (H 114, 2): *sort of erotic bite (cf. Schmidt, Beitrage zur indischen Erotik, pp. 504-505, Leipzig, 1902).

°kharatā (M 85, 6; S 293, 1): roughness.

kharma (H 127, 2): *courage, manhood.

*gananiya (H 235, 2): that should be reckoned.

*ganikārikā (H 244, 4): Premna spinosa, Roxb., a small tree.

ganda (S 309, 1): (1) *stud in a horse's trappings; (2) *rhinoceros.

ogarghana (Grantha ed., 48, 12): rubbing (variant spelling of ogharghana, M 45, 4).

"gal + sam [sangalant] (H 253, 1): to drip.

*gānikya (M 40, 2; S 121, 2): group of courtesans.

gāndhāra (H 127, 2): *minium, red lead used as a cosmetic.

*gāmuka (S 348, 4): otraveller.

guna (H 15, 1): *Bhīma.

gulmatā (H 93, 1): (1) bushiness; (2) spleenfulness.

*guhin (M 104, 2): forest.

gocarata (H 272, 2): orange.

godā (M 61, 3; S 186, 2): °earth-giving.

godhumaka (M 111, 15): owheat.

gōpati (M 100, 3; S 323, 2): *epithet of Indra.

gopāla (M 41, 5; S 125, 1): °eloquent.

gāudhēya (M 103, 11): *lizard.

*gāudhēra (H 265, 2): lizard (variant spelling of the preceding word).

gāurika (H 88, 2; 89, 3): °ruddy.

gh

ghanțăravă (H 106, 2): *a variety of Crotularia.

ghanasāra (H 262, 2): *a sort of tree

"gharghana (M 45, 4): rubbing (variant spelling of "garghana, Grantha ed., 48, 12).

"ghā+ud [udghāta] (M 111, 12): to dig up (faulty writing for khā+ud).

"ghātanīya (H 293, 1): to be killed.

ghumughumāyita (Trichinopoly ed., 90, 3): humming.

G

°caļātkāra (M 93, 11; S 311, 2): crackling noise (variant spelling of *caļatkāra).

candrarēkhā (M 52, 1; S 150, 2): ogolden diadem.

capalā (H 223, 2): oname of a girl.

capalāy [capalāyati] (H 223, 2); oto tremble.

carana (H 278, 3): oray, beam of light.

*cāturikā (H 57, 2): °pillow, cushion.

cāraņa (H 264, 3): °passage.

°cāribhaṭa (M 115, 2; S 356, 8): soldier (variant spelling of °cārubhaṭa).
cāru (M 106, 1; S 335, 2): °name of a son of Viśvamitra.

°cārubhaļa (H 43, 1.; 294, 4): (1) a sort of fish of uncertain identification; (2) soldier (variant spelling of °cāribhaļa).

citra (M 52, 2; S 150, 3): *Jonesia Asoca, ushoka-tree.

citraka (M 52, 2; S 150, 3): *sectarial mark on the forehead.

cirajivin (H 120, 6): probably * Terminalia tormentosa, Roxb., saj-tree.

°cuñcura (M 103, 9; S 329, 6): eager, desirous. cumbaka (H 198, 1): *addicted to kissing.

chattra (H 44, 3): probably *Asclepias acida, Roxb., soma-plant.

i

jaghanya (H 77, 1): *membrum virile.

"jarjharita (M 17, 9): broken, shattered (variant spelling of jharjharita).

*jalanakula (H 277, 2): otter.

°jalamanuja (H 279, 1): merman.

jīvā (H 295, 4): *bow-string.

jh

"jhanātkāra (M 20, 7; S 63, 3): jingle (variant spelling of jhanatkāra).

t

° fankārin (S 310, 4): hissing (cf. fānkarin: making the sound fā, in Harşacarila, 161, 3).

d

 ${}^{\circ}d\bar{\imath} + samud [samuddiyamāna, samuddayamāna]$ (M 18, 1; S 55, 1): to fly up together.

фh

odhākinī (M 94, 1): sort of female demon (variant spelling of dākinī).

t

tatá (H 218, 4): °proximity.

otatit (M 110, 12): lightning (faulty spelling for tadit).

*tata' (H 77, 2): "sound of the lute and similar instruments.

tathāgata (H 114, 3): (1) homely; (2) customary.

otithin (H III, 2): lover.

°tiryaggatin (H 147, 3): (1) going in crooked ways; (2) breeze, wind. tulādhāra (H 174, 1): *merchant (cf. tulādhara: merchant, Samayamātṛkā, 7. 21; 8. 45).

otulira (M 108, 5): meaning unknown (H lulita; S tulita).

*trōṭi (M 53, 8; S 154, 3): beak.

d

*da (H 199, 1): wife.

°dattakapāṭa (H 65, 5): with closed doors.

damanaka (H 39, 2; 135, 1): (1) hero, champion; (2) hero.

darpaka (H 53, 3; 209, 1): °burning.

dahana (H 28, 2): °consumer, destroyer.

danavant (H 295, 5): "shedding ichor (also in Harşacarita, 200, 18).

dāra (H 221, 5): °loye (cf. dārikā: courtesan, Subhāsitasamdōha, 24.

dāsī (H 169, 2): *courtesan.

divyacakşu (H 143, 1): (1) "Kṛṣṇa; (2) *blind.

"duratikramatā (S 326, 3): state of being hard to overcome.

duhsasana (H 20, 2): evil instruction.

odyusrna (H 233, 4): Crocus sativus, Linn., common saffron (faulty spelling for ghusrna; cf. Zachariae in KZ. 27. 577 [card of Professor Zachariae, June 14, 1910]).

odravas (H 223, 2): running, course.

*drāvaka (H 198, 1): (1) magnet; (2) causing to run.

droṇa (H 148, 1; 169, 5; 176. 2; 247, 2): *crow (also in Harṣacarita, 89, 12).

*dronakāka (M 68, 5; S 216, 1): raven.

dvijapati (H 252, 3): *moon.

dvijārājan (H 273, 1): Brāhman of superior excellence. dvyartha (H 195, 1): uncertain, hesitating.

dh

°dhūmyā (S 355, 7): fork-tailed shrike (misprint for *dhūmyāṭa?).
dhṛtarāṣṭra (H 15, 1): °ruler of a kingdom.

n

nagaramandana (H 142, 4): °adornment of a city.

onatimant (H 181, 2): bowed, bent.

nada (H 91, 3): osound, noise.

nadīna (H 25, 1): clord of rivers, ocean (also in Parisislaparvan, 7. 138).

nandighosa (H 142, 2): *name of Arjuna's chariot (cf. Zachariae, Beiträge zur indischen Lexikographie, p. 40, Berlin, 1883).

nabhascara (H 267, 6): *bird.

nabhoga (H 23, 3): °god, deity.

naya (H 284, 2): *sort of game, chess (?) or backgammon (?) (cf.

Thomas, 'The Indian Game of Chess,' in ZDMG. 53. 364).

onarakṣaṇa (M 78, 3; S 264, 1): destruction.

onaruka (M 111, 14): vulture.

narmada (H 271, 1): *jester, buffoon.

nava (H 27, 3): *praise, glory.

navaka (H 7, 4): (1) odespised; (2) unknown.

nāndika (M 113, 4): "shout of praise.

*nāndīka (H 295, 1): °possessed of laudations.

*nārikēli (S 137, 6): cocoanut-tree.

nāstikatā (H 18, 1): °poverty.

nirrti (H 122, 3): "devoid of envy.

onirbarha (H 288, 5): with fallen or drooping plumes.

onirlaksa (S 80, 4): aimless.

niśātana (M 88, 1): °paring, sharpening.

onistrimsatva (H 129, 2): (1) swordship; (2) cruelty.

nyagrodha (H 104, 3): ounderbrush.

P

°pañcāngulaya (H 183, 3): handful.

°paţakutīka (H 291, 1): tent.

°patuprabha (H 286, 1): beautiful.

°panyavīdhikā (M 70, 3): shop (faulty writing for panyavīthikā). pattraratha (H 42, 3): °arrow.

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°pattrikā (S 205, 1): leaf letter.
  pathya (H 248, 2): health.
  padma (M 113, 11; S 353, 5): odrop of water.
  °payōja (M 86, 5; S 294, 1): lotus.
  oparandaka (M 23, 16): barrier to separate elephants (misprint for
varandaka?).
  oparimalay [parimalaya] (H 233, 2): to perfume
  °parihāsaka (M 114, 4; S 355, 3): smiling.
  °paruvakā (M 22, 8; S 69, 4): casket.
  palala (H 156, 1): *flesh, meat.
  palāša (H 133, 2; 246, 3): *demon.
 pallava (H 38, 4; 114, 3): (1) *love; (2) *paramour.
  pallavita (H 137, 1): *reddened.
  pāmsulay [pāmsulaya] (M 89, 2): to make dusty.
  pātra (H 47, 3): °body.
  °pālāvalī (M 56, 7): fishhook.
  pāli (H 139, 5; 190, 5): (1) *beautiful (at the end of compounds);
(2) ohilt of a sword.
  pundarika (H 42, 4): *white parasol.
  puspakētu (H 111, 2): °mass of flowers.
  pūrvatana (M 8, 2): former, ancient.
  *pēcakin (H 178, 1): elephant.
  pēļa (M 104, 2): *open hand with outstretched fingers.
   °pracayatā (H 266, 6): mass, quantity.
  *prapātatā (M 104, 6; S 331, 6): state of having a shore (cf. prapāta:
*shore).
  prabāla (H 114, 2; 247, 2): clong hair.
  °pravālamaņi (H 114, 2): sort of erotic bite (cf. Schmidt, Beiträge
zur indischen Erotik, pp. 502-503, Leipzig, 1902).
  prasūna (M 27, 2; S 84, 2): *fruit.
                                  ph
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°phalatā (H 258, 5): fruition.

b

bandhura (H 165, 5): *undiform, wavelike. balāri (M 94, 5): owl (cf. kākavāirin, vāyasānlaka: owl, foe of crows).

bahulatā (H 88, 3): °blackness. *bāha (H 146, 2): arm (cf. Zachariae, Beiträge zur indischen Lexikographie, p. 57, Berlin, 1883).

bh

obhanguratva (H 128, 2): (1) break; (2) crookedness. bhadra (H 94, 2): *Cyperus rotundus, Linn., galangal. Obhībhatsa (M 93, 10): loathsome (faulty writing for bībhatsa). bhīru (H 295, 2): *jackal. °bhujangatā (H 273, 2): (1) serpenthood; (2) profligacy (also in Harsacarita, 88, 2). Obhujangapati (M 92, 7): prince of serpents, the cosmic serpent Śēṣa. bhujisyā (H 171, 2): *courtesan (also in Kuṭṭanīmata, 332, 420). bhuvana (H 32, 1; S 301, 5): (1) *water; (2) *house, palace. °bhūtatā (H 204, I): truth. bhringarājan (H 260, 3): *sort of large bee. *bhramaṇaka (M 28, 2; S 86, 3): wandering, roaming about. bhramara (H 40, 1): (1) *lover; (2) ocurl on the forehead. bhrāmaka (H 198, 1): (1) *magnet; (2) oseducer of women. ma (H 224, 3): *Siva. *makarānka (M 89, 11; S 300, 6): Kāma, the god of love. makarikā (M 89, 11; S 300, 5): oname of a girl. omanjīray [manjīraya] (H 89, 6; S 299, 4): to anklet it, hasten, go. mañjughōṣā (M 52, 3; S 150, 4): *name of an Apsaras. mandalāgra (H 200, 1): *crooked sword. matsarā (H 72, 2): *fly. matsya (M 106, 2; S 335, 3): oname of a son of Viśvamitra. omatsyaputrikā (H 287, 3): sort of bird. madana (H 87, 2): * Datura metel, Roxb.. white thorn-apple. madanasalaka (H 106, 4): *aphrodisiac. omadayant (H 213, 3): intoxicated. omadhuśriya (H 139, 1): vernal beauty. marīci (M 89, 8): °black pepper. maruvaka (H 135, 1): (1) probably *Ocimum basilicum, Linn., common basil; (2) *crane from the district of Maru. marman (H 112, 1): °secret, mystery. malaya (H 224, 3): (1) "love; (2) "moon. mallanaga (H 89, 1): °sort of elephant. mahātapasvin (H 281, 2): °great ascetic. *mahanalu (H 181, 3): Siva (cf. Zachariae, Beiträge zur indischen Lexikographie, p. 68, Berlin, 1883). *mahisākṣa (M 57, 9; S 172, 1): sort of bdellium.

°mā (H 122, 5; 211, 1; M 78, 2; S 264 1): (1) Lakşmī; (2) utter, entire.

omāmsalay [māmsalita] (H 177, 3): to make stout or strong.

omātangikā (H 231, 3): name of a girl.

mānusyaka (H 222, I): *multitude of men.

mālaya (H 23, 2): ored lotus.

mukta (H 89, 1): °missile.

muktā (M 106, 5; S 336, 2): *courtesan.

muktāmaya (H 35, 2): ofree from disease.

mud + ā [āmumudē] (H 215, 1): oto rejoice exceedingly.

muni (H 136, 2): *Mangifera indica, Linn., mango-tree.

omurchagrhita (H 156, 3): seized with faintness.

*mrtyuphala (H 91, 3): fruit of the Trichosanthes palmata, Roxb., or of the Musa sapientum, Willd.

omrdiman (M 81, 3): softness.

omělāmandāy [mělāmandāyatē] (M 92, 7): to become an inkwell (denominative from *mēlāmandā: inkwell).

*mradistha (H 169, 4): softest, very soft.

yantrana (H 136, 3): (1) efeather-guard on an arrow; (2) protection. vavasa (H 77, 2): "skill.

*ra (H 213, 3): fire, heat.

raktamandalatā (H 230, 3): (1) ostate of having a red disc; (2) ostate of possessing devoted adherents.

°rajorājan (M 81, 2; S 275, 1): Kāma, the god of

°ralita (M 86, 7): beautiful (by-form of lalita).

orasamayant (M 82, 1): (1) delightful; (2) full of desire.

"rāgatā (H 128, 1): (1) a certain musical mode; (2) affection, love.

rāgitā (H 129, 1): °redness.

rājasa (H 203, 1): °passionateness.

°rājā (M 57, 11; S 172, 4): parched grain (by-form of lājā for the sake of paronomasia).

· ripu (H 199, 2): °cowife.

runda (M 23, 15): estaff of a balance.

rūpa (H 144, 2): *wild beast.

lamba (M 41, 2; S 124, 1): "section of a book (abbreviation of lambaka; cf. Lacôte, Essai sur Gunādhya ei la Brhatkathā, pp. 220-221, Paris, 1908).

laya (H 224, 3): house.

lāsaka (H 55, 1): *peacock.

Olipikārāy [lipikārāyatē] (M 92, 7; S 306, 5): to become a scribe.

V

oval + samud [samudvalan] (M 113, 4): to rise up together.

*vāri (H 199, 1): speech, eloquence.

vāruņī (H 267, 1): °water.

vāstuka (S 158, 2): "inhabitant of a city.

vikaca (H 64, 3): othe planet Venus.

*vicikila (M 55, 5; 56, 4; S 164, 1; 166, 3): Jasminum Sambac, Arabian jasmine (variant spelling of vicakila).

vidagdha (H 128, 1): °libertine.

vidyādhara (H 14, 3): °receptacle of wisdom.

°vinirmoka (M 20, 8; S 63, 3): liberation, emancipation.

ovimalikrta (M 3, 6): cleansed.

virāma (H 22, 1): °absence of Rāma.

vilāsin (H 115, 3): *serpent (cf. Zachariae, Beiträge zur indischen Lexikographie, p. 30, Berlin, 1883).

vilokayant (H 207, 1): solitary.

viṣāda (M 67, 5; S 212, 1): °cloud.

viṣēśaka (Ḥ 212, 2): °without auspicious signs.

visadršatā (M 101, 14): inequality, unlikeness.

viratara (H 112, 1): *arrow (cf. Zachariae, op. cit. p. 76).

*vāihāsika (M 54, 1; S 156, 1): buffoon, jester.

4

fakuna (H 144, 1): °festal song, Holi song.

°śankitakarna (M 93, 8): thief.

Sarana (H 260, 1): °refugee.

°śarmadā (M 91, 6): name of a river (faulty writing for narmadā).

śalāka (H 55, 1): *maina bird.

śālabhañjikā (H 110, 1): °a Vidyādharī (less probably, a class of heroine; see Lacôte, Essai sur Guṇādhya et la Bṛhatkathā, pp. 222-225, Paris, 1908).

°śikharagalasūryūcandramastā (H 90, 1): state of having the sun and the moon on the summit.

°śikharatā (H 85, 3): state of having a peak.

śikharin (H 168, 2): *tree.

°sīthu (Trichinopoly ed., 84, 3): spirituous liquor (faulty writing for sīdhu, sīdhu).

°śūrapāla (M 95, 3; S 314, 3): name of a certain Vāiśya.
śōdhana (H 209, 2): °teacher.
śyāmā (M 18, 8; S 58, 1): °night (also in Kalāvilāsakāvya, 1. 33; see
Meyer, Altindische Schelmenbücher, 2. 155, Leipzig, 1903).
śravas (H 150, 1): *ear.
°śvitray [śvitrita] (H 184, 4): to make leprous.
*śvētarōcis (M 25, 2; S 77, 2): moon.

:a!pada (H 249, 1): *louse.

sa (H 296, 4): *lord. samslēsa (M 72, 15): °paronomasia. °sangrahīti (M 6, 5): capture, seizure. "sañjīvanikā (M 89, 7; S 300, 2): name of a girl. satpatha (M 43, 3; 114, 10; S 130, 1; 355, 9): °path of the planets. sad + samā [samāsādita] (H 12, 1): oto uphold. °sadārāma (H 295, 6): goodly garden. sanīda (M 103, 13; S 330, 5): *neighbouring, near. sant (S 303, 3): Brāhma. osantāpatā (H 165, 3): grief, sorrow. sandhyārāga (H 58, 4): *sort of redness, red lead. saprapañca (H 195, 1): 'full of innuendo. *samāsādya (H 211, 2): attainable, desirable (cf. sad + samā above). samudaya (M 100, 5; S 323, 4): *rising (of the sun). °sammōhinī (M 25, 7): confusion. °sāgarašāyin (H 13, 1): Nārāyaņa. °silatva (H 197, 1): bondage. sindura (H 247, 2): *a sort of tree. osugandhavāha (H 147, 3): (1) bearing perfume; (2) goodly breeze. sumukha (H 34, 1): *learned, wise. suratā (M 87, 4; S 295, 6): oname of a girl. surasundar! (H 42, 3): °a sort of fish. sūri (M 67, 6; S 212, 2): *sun. °sūryātmajā (M 45, 10; S 135, 4): the River Yamunā (Jumna). srgāla (H 29, 2): °coward. °sāutrāma (H 288, 8): relating to Sutrāman (Indra). strīmaya (H 274, 1): cloving women, addicted to women. *sthapujay [sthapujila] (M 37, 8; S 113, 2): to make uneven.

h

hamsa (H 36, 1; 113, 1): (1) oslaying, murderous; (2) opure.

hārikantha (H 149, 4): (1) possessed of a sweet note; (2) handome neck.

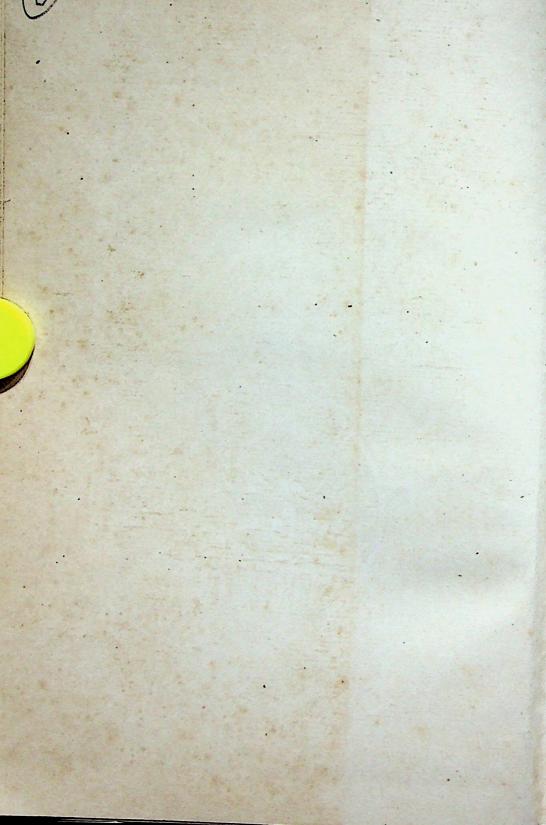
hārin (H 214, 2): "wrathful.

hāsa (M 10, 2): °a certain rāga, or musical mode.

°himānin (H 23, 2): snowy.

Here also may be noted five verb-forms supplementary to Whitney's Roots, Verb-Forms, and Primary Derivatives of the Sanskrit Language (Leipzig, 1887): itar (H 213, 3), primary derivative from i: to go (cf. Lindner, Altindische Nominalbildung, pp. 72-75, Jena, 1878) [not in]; acīkamata (H 154, 1), aorist of kam: to love [only Brāhmaṇas cited for this form]; acakānkṣat (H 155, 1), aorist of kānkṣ: to desire [only lexicographers cited for this form]; papāṭa (H 186, 1), perfect of paṭ: to burst [not in]; and hamsa (H 36, 1), primary derivative from han: to kill (cf. Lindner, op. cit. pp. 110-111) [not in].





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